

Canon

EOS System

CANON LENS EF 85mm 1:1.2 L II



EOS20th
ANNIVERSARY

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Canon: Shaping the Future of Digital

EOS20th
ANNIVERSARY

Celebrating its 20th Anniversary, Canon's remarkable EOS System has been defining the cutting edge with an ever-evolving system of SLR cameras, lenses and accessories. In the digital era, the EOS System leads the way with innovative, powerful, flexible and fast performance. With experience gained in over seven decades of camera manufacturing, Canon conceives, designs and produces its own sensors and processors, incorporating them brilliantly with proven digital SLR and lens designs. This kind of technological synergy not only creates a comprehensive photographic solution from vision to print, it also helps make better photographs, faster. As EOS celebrates its 20th anniversary, it's a perfect time to pick up a Canon digital SLR—making it clear that Canon is shaping the future of digital photography.

EOS TECHNOLOGIES

Canon EOS technologies set the pace and endure because they enhance the photographic experience, whether you are a seasoned professional or new to SLR shooting.

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EOS SLR CAMERAS

Rugged construction, photographer-friendly features, and compatibility with the entire line of EF lenses and EOS accessories make Canon EOS SLRs benchmarks for performance, ease of use, and quality.

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A unique blend of the world's most advanced optical, microelectronics, and precision manufacturing technologies, EF lenses are perfected in Canon's laboratories and proven in the field.

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EOS SYSTEM ACCESSORIES

Canon accessories are the best way to enhance EOS system performance and get the most out of EOS SLRs. There are solutions for virtually any shooting situation.

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POWERSHOT

Built on some of the same technologies as EOS SLRs, they offer the spectacular quality and control in a compact, easy-to-use body.

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Canon's imagePROGRAF, PIXMA and SELPHY photo printers enable photographers to produce professional-grade photoprints simply—anywhere, anytime.

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©Rod Evans

EOS SLR TECHNOLOGY

The history of Canon EOS SLR cameras is replete with examples of technological innovations that have set new industry standards for performance and usability. And yet, at Canon, technology is never an end in itself. Every technological advance must yield tangible benefits to the user. Does a new feature enable the camera to more quickly and faithfully respond to the photographer's will? Does a new material or process improve the camera's long-term reliability? Canon EOS advancements endure (and are often imitated) because they enhance the photographic experience, whether you are a seasoned professional or new to SLR shooting. Put simply, Canon EOS SLR technologies are impressive because of the quality of the images they enable you to create.



Autofocus Technology

An autofocus system with multiple focusing points is preferable to one with a single central point, but for a multi-point AF system to be truly useful, it must be sophisticated enough to select the correct focusing point for any given image. Canon EOS SLR cameras have consistently featured leading-edge AF technologies. Today, the top EOS SLR cameras use an extraordinary 45-point high-density Area AF system that provides not only the industry's largest AF coverage area, but also the greatest range of control over focusing point selection. The focusing point can be selected automatically by the camera (based on high-speed microcomputer analysis of image content) or manually by the user. With Canon's flagship EOS-1Ds Mark III, users can select from 19 high precision, cross-type AF points which are complemented by 26 contrast light analyzing Assist Points for pin sharp accuracy, instan-



AF Sensor



45-point Area AF — Canon's unique 45-point High-Density Area AF not only delivers much greater freedom of composition but also provides improved subject tracking.

taneously. Other models offer an eye-controlled focus point selection. Some EOS SLR cameras additionally provide the AI Focus AF mode, which automatically switches between One Shot and AI-Servo AF modes based on subject movement—ideal for shooting stop-and-go subjects. No matter which camera, or which mode chosen, Canon's EOS autofocus is fast, reliable, and versatile.

High-Speed Response

The high-speed microcomputers in EOS SLR cameras use advanced algorithms that ensure the fastest, most accurate AF performance under the widest variety of conditions. The One-Shot AF mode is ideal for more static subjects. The camera rapidly selects the optimum focusing point, and the subject is instantly brought into focus even if it is off-center. The AI Servo AF mode is excellent for moving subjects. Aided by a highly "intelligent" predictive focusing algorithm, it precisely tracks subject movement across the wide AF coverage area, automatically shifting the active focusing point as required, even at shooting speeds of up to 10 fps. Even with erratic or rapid subject movement, the photographer can shoot continuously, concentrating solely on image composition.

High-Speed Shooting

EOS Digital SLR cameras have always been associated with speedy operation. Canon's EOS-1D Mark III is the fastest DSLR* in the world, offering 10 frames-per-second continuous shooting, up to 30 RAW files or 110 full-resolution JPEGs. Other aspects of the camera's responsiveness have been improved as well: the 1D Mark III has a minimum



10 fps — This highly responsive AF technology contributes to the rapid continuous shooting capability of EOS SLRs—a maximum of 10 fps (frames per second) with the EOS-1D Mark III & EOS-1v equipped with Power Drive Booster.

lag time of 40ms, an 80ms viewfinder blackout time (at speeds of 1/60th and above); shutter speeds up to 1/8000 sec., and a flash sync as fast as 1/300 sec. when used with EOS Speedlites. Combined with Canon's superlative high-speed focusing options, the 1D Mark III is the fastest Digital

SLR* on the market. *as of August 2007

Exclusive Eye Controlled Focus



Featured on the EOS ELAN 7NE SLR, Canon's exclusive Eye Controlled Focus adds an extra dimension to the photographer-camera interface. When activated, Eye Controlled Focus enables the camera to respond to your eye movement, automatically selecting the best AF point based on where in the frame you are looking.

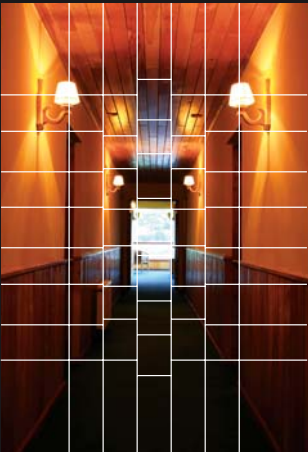
Unparalleled Exposure Control

Canon EOS SLR cameras incorporate uniquely advanced exposure control systems, offering the photographer exceptionally precise AE (auto exposure) with the widest range of metering options. You can choose full-frame Evaluative Metering, where the EOS SLR camera's proven 21-zone, 35-zone or 63-zone sensor is used in conjunction with specific focusing point data. The onboard microcomputer compares input from all zones and calculates optimum exposure using a sophisticated program. While Evaluative Metering assures excellent results in even the most challenging lighting situations, advanced photographers can choose from among several additional metering options. Center-weighted metering is available for those who prefer a more traditional pattern. Partial metering limits readings to sensor zones in the center of the image area, giving the photographer more area-specific control. Spot readings can be taken at the center of the frame area or linked to an AF point. You can even take up to eight separate spot meter readings with high-end EOS cameras,



EOS TECHNOLOGIES

and have the system average the light readings for you. Flash photography with EOS Systems also benefits from Canon's extraordinary exposure control technology. E-TTL (Evaluative Through-The-Lens) and E-TTL II autofocus systems work in combination with the camera's 21-, 35- or 63-zone



63-zone Metering System — Canon's sophisticated 63-zone evaluative metering system considers not only the active focusing point but also a range of metered values from adjacent areas to determine correct exposure even in difficult lighting.

metering sensor to take the guesswork out of flash photography. The camera performs instantaneous calculations based on readings from the preflash, ambient lighting conditions, and assessment of subject location to determine the optimum flash output and exposure settings. With E-TTL II, the calculations additionally incorporate distance information from compatible EF lenses, enabling the system to better handle dark, light and highly reflective subjects. Your photographs will have the perfect balance between ambient light and flash illumination, even in complicated lighting situations and compositions.

Flexible Shooting Modes

Most EOS models with the Mode Dial let photographers select from a variety of preprogrammed shooting modes, making it easy for even novice shooters to get professional-looking results. When you want the camera to make all the decisions for you, choose one of the Image Zone shooting modes. For greater control over camera settings, including full manual operation, select from the Creative Zone.

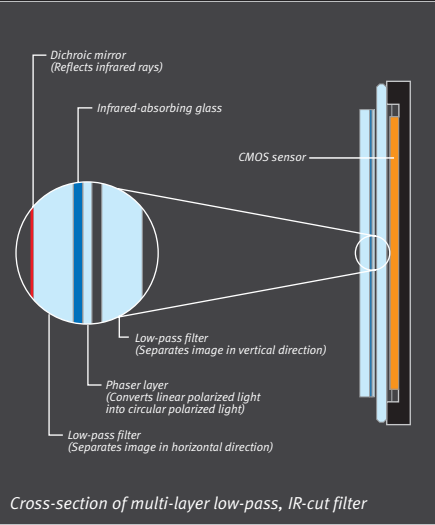




Canon Full-Frame CMOS Sensor — The EOS-1Ds Mark III and EOS 5D come with a newly developed, full-frame CMOS sensor, so it is possible to shoot with any EF lens without a conversion factor.

Canon CMOS Sensor

Taking advantage of its own proprietary technologies, Canon develops and produces its own CMOS sensors. Unlike CCD sensors, CMOS sensors convert and amplify signals before they are transferred to the image processor, enabling them to produce exceptionally clean image data and reduce power consumption by as much as 90%. Data transfer speeds are increased by using multi-channel signal paths that dramatically improve the camera’s responsiveness. Canon’s CMOS sensors incorporate a unique on-chip noise reduction technology to deal with both fixed pattern and random noise. In addition, a multilayer low-pass filter is placed in front of the sensor to isolate false colors that



the sensor may detect. Then, the **DIGIC** Image Processor processes the image to eliminate those colors while retaining full detail. CMOS sensors can also be fabricated to full-frame 35mm dimensions, an important consideration for photographers who wish to use their lenses without a conversion factor. Lauded by the best in the business, Canon’s CMOS sensors deliver outstanding resolution and signal purity, making them ideal for the most critical photographic applications.

DIGIC III/DIGIC II Image Processor

Developed to maximize performance between capturing and recording stages of digital photography, Canon’s **DIGIC III/DIGIC II** chips use advanced signal-processing technologies to dramatically enhance image quality and deliver a more intuitive, responsive camera. The latest-generation **DIGIC III/DIGIC II** Image Processors work in concert with Canon’s CMOS sensors to achieve even higher levels of performance. Signal processing algorithms work with the multichannel signal from the sensor and the high-speed DDR-SDRAM buffer to deliver significantly improved camera response. Power consumption has been further reduced for even longer battery life. Color reproduction and noise reduction in low light situations have been significantly improved as well.



Simultaneous RAW + JPEG Recording

Often referred to as “digital negatives,” RAW images essentially contain unaltered image data as captured by the sensor. RAW mode shooting has the potential to yield the highest image quality from a digital SLR. In post-processing, it’s even possible to find and extract added highlight and shadow detail from RAW images. While professionals and advanced amateurs will often prefer to shoot in RAW mode, or in Canon’s new sRAW mode (which saves files to approximately half the size of a normal RAW), JPEG images take up even less storage space and are often more immediately pleasing to the eye, thanks to Canon’s high-performance DIGIC Image Processors. With Canon’s EOS Digital SLRs, you can capture images in RAW or JPEG mode as well as record RAW and JPEG images simultaneously.

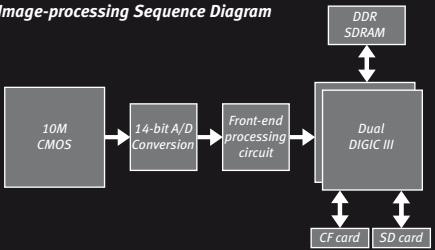
Image size		Standard
L		3888x2592
L	RAW+L	sRAW+L
M1	RAW+M1	sRAW+M1
M2	RAW+M2	sRAW+M2
S	RAW+S	sRAW+S

Extensive ISO Range*

EOS Digital SLR cameras feature an extensive ISO range for greater flexibility in different photographic situations. The EOS-1D Mark III features the widest ISO range found on EOS Digital SLR cameras at ISO 100–3200 with 1/3-stop increments plus ISO 50 (L) and ISO 6400 (H) in extended mode. Even at higher ISO settings where one might expect to see a higher degree of noise, Canon’s renowned CMOS sensor and noise reduction system work to ensure the highest image quality. The result, EOS Digital SLR cameras that even the most critical photographers can use with confidence.

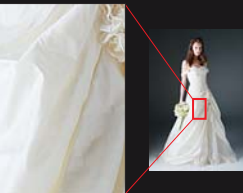
*Standard output sensitivity. Recommended exposure index.

Image-processing Sequence Diagram



Dual “DIGIC III” Image Processors — The EOS-1D Mark III features a 10.1 Megapixel APS-H size CMOS Sensor with a top continuous shooting speed of 10 fps. To cope with the voluminous signal processing required, Dual “DIGIC III” Image Processors have been incorporated for parallel signal processing. In addition, a 14-bit analog-to-digital conversion processor is used to create images featuring a much finer gradation. RAW/sRAW (small RAW) images are recorded with 14-bits and can be developed using DPP software. When saved as a 16-bit TIFF image, the image retains the full range of tones obtained with 14-bits.

Highlight Tone Priority



Highlight Tone Priority: ON



Highlight Tone Priority: OFF

Loss of highlight detail is one of the greatest concerns for photographers shooting digitally in brightly lit and contrasty situations. Canon’s Highlight Tone Priority function, found on the EOS-1Ds Mark III, 1D Mark III and the EOS 40D, calculates the exposure to ensure that more detail is preserved in highlights. This renders a more continuous tone image without blown highlights, and helps to save time in postprocessing for highlight retrieval.

Live View Function

The EOS-1Ds Mark III, EOS-1D Mark III, and the EOS 40D have an exciting Live View Function, where the photographer can compose and shoot directly from the camera’s 3.0-inch LCD monitor. Achieved by raising the SLR camera’s mirror and perfect for a number of applications, Live View Function enables the photographer to zoom in and navigate the composition 5x or 10x normal size, while enabling critical focus and allowing more attention to detail. Users can even choose a grid overlay, perfect for architectural photography. In the studio, Live View Function can be used remotely via a computer through the camera’s USB connection, or wirelessly if the optional Wireless File Transmitter is used.

Experience the Full-frame Advantage.



©George Lepp

Full-Frame Canon CMOS Sensor



EOS-1Ds Mark III Full-Frame CMOS Sensor (actual size)



The Canon-manufactured full-frame CMOS sensor delivers professional performance with digital convenience. EOS Digital SLR cameras with full-frame sensors, found on the EOS-1Ds Mark III and EOS 5D, do not require a focal length conversion factor common to other digital SLR cameras on the market. Instead, they deliver the same angle-of-view as 35mm film cameras, so the working distance to

the subject, with a given lens, is the same as it would be on film. Since you can use EF lenses on either 35mm film cameras or Canon Digital SLR cameras with the same results, the switch from film to digital is truly seamless. Full-frame sensors provide greater control over depth-of-field, which helps to create beautiful background blur, perfect for portraits. The large sensor area also enables a marked reduction in noise levels at all ISO values. When combined with high



When using the same lens with different cameras, the angle-of-view varies depending on the sensor size.



EOS-1Ds Mark III

resolution and smooth gradation from highlights to shadows, Canon digital SLR cameras with full-frame sensors produce images that rival those taken with professional medium-format and large-format film cameras. Currently, no other camera manufacturer offers a digital SLR with a full-frame sensor in a 35mm form factor; Canon offers two: the EOS-1Ds Mark III and the EOS 5D*. For maximum control and dependable performance, the choice is simple—Canon full-frame Digital SLR cameras.

*As of August 2007.

Maximum Durability and Performance

Hold a Canon EOS SLR in your hands. The look and feel of quality and reliability are the result of decades of camera-making experience and these translate to real-world performance and durability second to none. The newest EOS-1D class professional



The entire body of the EOS-1D Mark III, including its internal chassis and mirror box, is made of an advanced magnesium alloy.

SLRs, for example, feature bodies made of coated cast magnesium alloy, which, while light in weight, deliver outstanding strength, rigidity and electromagnetic shielding. Furthermore, the body is extensively gasketed and sealed, making the cameras exceptionally water and dust-resistant. These are truly cameras built to take on the world's harshest shooting conditions.

Viewfinder



No matter the camera's specifications, a clear, bright viewfinder is the photographer's first tool for great images. Canon leads the way with their viewfinders, and has entirely revamped the viewfinder in the new EOS-1Ds Mark III and EOS-1D Mark III. Offering 100% viewfinder coverage, and a larger pentaprism for higher viewfinder magnification, these two cameras offer the best view of any digital EOS to date. All EOS Digital SLR cameras offer dioptic correction and a number of different viewfinder accessories, including up to 11 different focus screens available for most any application.

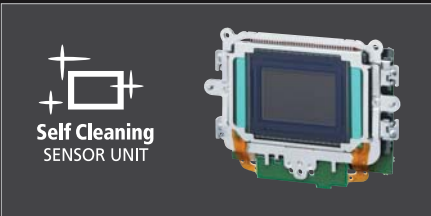
Superb Ergonomics and Custom Functions

Refined ergonomics and smooth operability are Canon EOS traditions, and even with the unavoidable complexities involved with digital capture, Canon's EOS interface design puts the most frequently used controls where they make the most sense—in the hands of the photographer. Operation is enhanced by custom functions, a concept pioneered by Canon. Custom functions enable photographers to tailor features and operating functions to suit their Canon shooting style. Whether customizing a shutter speed range, specifying the parameters of bracketing, or specifying the preferred type of flash metering, to name a few, photographers have literally hundreds of choices in how they want their EOS Digital SLR to operate.

Among digital camera makers, Canon is unique in its in-house capabilities. Canon's ability to rapidly develop and manufacture proprietary ASICs (Application-Specific Integrated Circuits) eliminates dependence on common "off-the-shelf" components and enables the fast deployment of new, innovative solutions in digital camera design. Canon EOS Digital SLRs thus incorporate the world's most advanced sensors, processors, and other key components—components that are unavailable to other camera makers. Combined with Canon's unequaled electromechanical and optical design know-how, these digital technologies make EOS simply the finest digital SLR system anyone can own.

EOS Integrated Cleaning System

Canon has designed its Integrated Cleaning System with a Self-Cleaning Sensor for select EOS Digital SLR cameras to combat stray dust that can enter the camera when changing a lens or when out in the field. The front surface of the sensor's IR-cut/Low-pass



filter cleans itself automatically with ultrasonic vibrations every time the camera is turned on or off. Removed dust adheres to material around the filter to ensure it stays off. With DPP, dust missed by the cleaning unit is captured by Canon's



Canon's renowned ergonomics and ease-of-use.

Dust Delete Data Detection and can be erased from the image file.

Advanced Camera Direct Capabilities

Some Canon Digital SLR cameras give photographers an unprecedented level of in-camera control over image optimization with Canon's advanced camera direct capabilities. Photographers can adjust images, using the Face Brightener and Red-eye Correction functions. With control over contrast, saturation, color tone, and color balance levels, high image quality is attainable without post-production software. Also, photographers can crop a vertical image to create a horizontal image or, by simply zooming in on a detail, an image can be cropped with the in-camera trimming tool. When connecting a Canon digital printer, photographers can generate 35-frame contact sheets and single image or 20-image prints along with shooting information. Printers like the PIXMA Pro9000 and Pro9500 Photo Printers are designed to allow advanced camera direct settings to override its default settings, so even the finest image adjustments on Canon Digital SLR cameras are accurately translated onto prints.

Color Management

At every step of the design and manufacturing process, Canon ensures that your SLR, lens and computer will work together seamlessly, resulting in color that is accurate and pleasing to the eye. Canon's proprietary image-rendering processes utilize numerous data for color rendition. The sensor captures an even wider gamut of colors than your computer is capable of displaying, and through complex operations, the processor ensures that whether you're shooting in sRGB for the Web, or in Adobe RGB color space for commercial applications, your colors will turn out just right. Advanced users can set their own white balance, color temperature, saturation and much more.



Standard
This default setting produces vivid, crisp images that look great immediately and are optimal for printing directly from the camera without post-processing.



Portrait
The perfect setting for photographing people, the portrait setting adds warmer skin tones with a slight boost in contrast and in-camera sharpening.



Faithful
An excellent choice for shooting reproductions and still-lives with accurate colors, this setting "faithfully" reproduces the subjects' colors without enhancement.



Standard



Landscape
Great for shooting nature scenes and blue skies, this setting enhances the blues and greens typical in landscapes, and enhances saturation, contrast and sharpening.



Standard



Neutral
Ideal starting point for image-editing in the computer: reduced saturation, contrast and sharpening.

Picture Style				
Standard	3	0	0	0
Portrait	2	0	0	0
Landscape	4	0	0	0
Neutral	0	0	0	0
Faithful	0	0	0	0
Monochrome	3	0	N	N
INFO: Detail set. SET OK				

Picture Style Technology

With the myriad features and settings available, even the best photographer might occasionally have doubts as to whether all of the camera settings are optimal for the shot. Canon's ingenious Picture Style feature comes to the rescue, providing a number of user-friendly presets, including standard, neutral and landscape, giving the ability to fine-tune the images the camera produces. They enable the photographer to make optimal choices based simply on the type of shooting. These presets can be used in much the same way one would use different types of film. Individual camera settings—such as sharpening, contrast, color tone, and saturation can be overridden if need be.



Picture Style



Monochrome
This setting emulates the color filters of silver halide film for bold black and white images and allows for red, green and other types of filter work.

Standard

State Of The Art... Period.

The rich heritage of Canon EOS professional SLR cameras is abundantly evident in the digital era. Top-of-the-line EOS Digital SLR cameras continue to set new standards for innovation, reliability, speed, versatility, and image quality, providing professional photographers tools for the job that are unequaled and indispensable.

EOS
DIGITAL
For Professionals



EOS-1Ds
Mark III

EOS Reborn.

The all new EOS-1Ds Mark III is designed from the ground up to be the most powerful, go anywhere, capture anything EOS ever made. It features an all-new 21.1-megapixel Full-frame Canon CMOS sensor, with 14-bit A/D Conversion and Highlight Tone Priority for tremendous, outstanding images. It features Dual "DIGIC III" Image Processors, Live View Function, a 3.0-inch LCD monitor and shoots at speeds of up to 5 fps for up to 15 RAW or 45 JPEGs. With all these features and more, the EOS-1Ds Mark III is truly the new flagship EOS.



EOS-1Ds Mark III TECHNOLOGY

EOS-1Ds Mark III: The New Mark in Digital

The new EOS-1Ds Mark III is the culmination of over 70 years of Canon photographic expertise, bringing a host of new technologies and unparalleled imaging power to demanding professional photographers. The EOS-1Ds Mark III houses an entirely new 21.1-megapixel full-frame Canon CMOS sensor and Dual "DIGIC III" Image Processors for a combination of resolution and speed until now unknown in a digital SLR. Reduced shadow noise, an ISO range of 50-3200*, and Highlight Tone Priority provide the finest reproduction of the photographer's subject as they see it. Robust weather sealing and the EOS Integrated Cleaning System with Self-Cleaning Sensor provide the clearest photos imaginable while the 3.0-inch LCD with Live View Function and compatibility with EOS System accessories, including the Wireless File Transmitter WFT-E2A, make the EOS-1Ds Mark III the most productive and powerful digital SLR on the market.

Beyond the Leading Edge of Imaging Performance



Full-Frame CMOS Sensor (actual size)



At the heart of the EOS-1Ds Mark III's capabilities is an entirely new 21.1-megapixel Canon CMOS sensor. The full-frame dimensions and ISO performance of the EOS-1Ds Mark III



Highlight Tone Priority: ON



Highlight Tone Priority: OFF

have been retained, but additional features give the EOS-1Ds Mark III a substantial advantage in capturing images more faithfully than ever. In the EOS-1Ds Mark III, shadow noise has been reduced up to 50% while **Highlight Tone Priority** preserves detail in the upper reaches of the

dynamic range that would normally be blown-out or overexposed. In situations where lighting cannot be rigorously controlled, or when the dynamic range of subjects is extremely subtle, the EOS-1Ds Mark III instills confidence that the scene can be captured as the photographer sees it. Working between the shadows and the light, a 14-bit A/D converter supplies rich reproduction of gradations and tonal subtleties. Photographers will value the way the EOS-1Ds Mark III captures changes between shadows and highlights, and between shades of the most delicate hue. The complete, all-around responsiveness of the EOS-1Ds Mark III and its ability to protect and reveal the entire dynamic range of a scene make it the best solution for photographers in any field, in or out of the studio. Despite the increased sensor count, the speed of the sensor is also



enhanced with 8-channel circuits performing parallel calculations and **Ultra Direct Memory Access** (high-speed CF card) compatibility. These new capabilities give the EOS-1Ds Mark III data transfer speeds twice that of even the EOS-1D Mark III. Canon Dual "DIGIC III" Image Processors allow a shooting rate of 5.0 fps while rendering the colors and intricacies of your photography in all their richness.

Features for the Complete Professional Solution



The EOS-1Ds Mark III, in the tradition of professional EOS Digital SLR cameras, is extensively sealed against the elements and can be used with confidence in the most extreme locations. The EOS-1Ds

Mark III also utilizes Canon's advanced **EOS Integrated Cleaning System with Self Cleaning Sensor** to keep dust and debris from interfering with the superb rendering properties of the CMOS Sensor. The second part of the EOS Integrated Cleaning System is the EOS-1Ds Mark III's ability to transfer the location of troublesome spots as **Dust Delete Data** which is read by **Canon Digital Photo Professional (v.3.1 and up)** and deleted from your file. It is the most complete solution to the dust problem in digital photography. Whether in the studio or on location, the EOS-1Ds Mark III provides flexibility when shooting: the bright and brilliant **viewfinder** provides 100% coverage and a magnification of 0.76x—the best in its class*, and the **3.0-inch LCD monitor** supports Canon's **Live View Function**. Using Live View Function, photographers can zoom in for critical focus adjustments or apply overlays for architectural photography or photography with Canon Tilt-Shift Lenses. When using Live View Function, shooting can be accessed from the camera or a remote computer and monitor, meaning the photographer has the freedom to step away from the camera and view the subject from any angle. The EOS-1Ds Mark III is also compatible with the **Wireless File Transmitter WFT-E2A**. The WFT-E2A can interact via WiFi to a remote computer up to 492 feet (150m)† away and features USB and Ethernet connectivity for mass-storage options and wired remote connection to computers.



Wireless File Transmitter WFT-E2A

* Standard output sensitivity. Recommended exposure index.
† As of August 2007.
†† Wireless transmission to computer with high-performance antenna attached to Wireless LAN access point receiver; transmission distance will vary depending on receiver and environmental conditions.



EOS 40D

NEW

The Spirit of Photography.

Canon's new EOS 40D combines Canon's tremendous know-how in both the digital and photographic worlds, into a camera that does everything one would expect of a traditional digital SLR, while incorporating staggering leaps forward in technological innovation. With new features like Canon's EOS Integrated Cleaning System, Live View Function, a more powerful **DiGiC III** Image Processor, plus a new 10.1-megapixel CMOS sensor, a 3.0-inch LCD monitor and more, the EOS 40D enhances the shooting experience, delivering images one could only expect from a Canon.



10.1 MEGA
PIXELS
CMOS

DiGiC
III

Picture Style

6.5
Frames
Per Sec

EOS Integrated
Cleaning
System

DIRECT
PRINT

PictBridge

USB

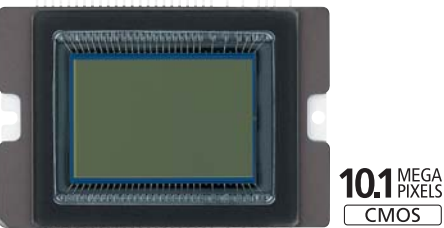
EOS 40D TECHNOLOGY

EOS 40D: Dedicated to All Artistic Photographers

Along with its new 10.1-million pixel sensor, the EOS 40D is designed to take advantage of a host of new Canon digital SLR technologies like the new **DiGiC III** processor, 14-bit A/D conversion, a spectacular 3.0-inch LCD, Canon's Live View Function and Dust Reduction systems, plus advanced wireless and much more.



Advanced Technology for a Clear Difference in Image Quality



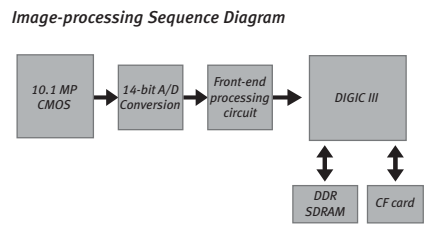
CMOS Sensor (actual size)

The EOS 40D uses a totally new **CMOS sensor**, with many of the same incredible sensor technologies first seen in the EOS-1D Mark III. In particular, light-gathering efficiency and low noise levels are outstanding, even in low light or at high ISO settings. Combined with the **DiGiC III Image Processor**, the sensor is able to capture more, faster than any of its predecessors. It has an

DiGiC III extensive **ISO range** (from 100 to 1600 plus ISO 3200* in extended mode), selectable in 1/3-stop increments and

the sensor is designed to perform at all ISOs. Analog to digital signal conversion is executed by a **14-bit processor** (16,384 tones per color channel) which generates digital data of

fine gradation without tonal skipping. The **Highlight Tone Priority** feature extends the tonal range of bright



areas enabling smoother gradations in bright sections of the photograph and minimizing loss in highlight detail. Improved white balance, brightness and contrast controls add to the capabilities of this amazing sensor.

AF Technology and Speed

The EOS 40D offers blistering performance to the experienced photographer. Whether it's sports, wildlife, or just the kids at play, it's the fastest camera in its class: up to an unprecedented **6.5 fps**. And its **burst rate** is equally impressive: shoot up to 75 full-resolution JPEGs, or 17 RAW files, in a row without pausing.

Its **AF system** is no less impressive. For the first time ever in an EOS



Digital SLR, every **AF point** has **true cross-type coverage**—meaning the AF system sees twice as much information at the subject, and meaning that the camera is more likely to latch solidly onto subjects the first time, without hesitation. And this is with any lens that's f/5.6 or faster.



9-point AF system

tion, cross-type sensor, but in addition, there's a high-precision sensor with full cross-type coverage, which kicks-in with lenses f/2.8 or faster. It gives even more accuracy, when its needed most.

The EOS 40D can automatically select the AF point, or the user can easily and quickly manually choose the point they'd like, using the intuitive **Multi Controller** on the back of the camera. There's also a new AF-ON button at the rear of the camera, allowing separation of AF activation from shooting at the shutter button.

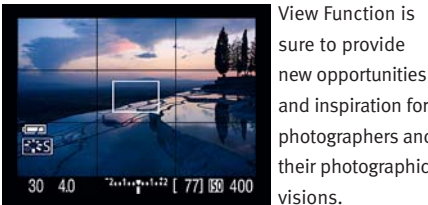
With its unmatched speed and the power of its **new focusing system**, the EOS 40D is pure photographic performance.

The Complete System in a Compact Package

The EOS 40D employs a **Self-Cleaning Sensor Unit** that combats stray dust that can enter the camera when changing a lens or when out in the field. The sensor's low-pass filter is cleaned automatically with ultrasonic vibrations every time the camera is turned on or off. Removed dust adheres to material around the filter to ensure it stays off. Any dust that may remain can be cloned-out with Canon's **Dust Delete Data** software solution, using the supplied Digital Photo Professional software.



The EOS 40D's **Live View Function** enables the photographer to compose and shoot directly from the EOS 40D's **3.0-inch LCD monitor**. The photographer can zoom in and navigate the composition 5x or 10x normal size for critical focus. There are even **two silent shooting modes** for nearly inaudible operation when discrete shooting is a priority. Live



View Function is sure to provide new opportunities and inspiration for photographers and their photographic visions. Designed to withstand the rigors of everyday use, the EOS 40D is constructed with lightweight and **ultra-rigid magnesium-alloy** that fits perfectly in the hands of the photographer, and the **shutter unit** is designed with remarkable 100,000-cycle shutter life. The 40D is also compatible with a number of new accessories designed to expand the photographic experience including three new focusing screens and the new dedicated **Wireless File Transmitter WFT-E3A**. The Wireless Transmitter supports tethered and wireless shooting and GPS support.

* Standard output sensitivity. Recommended exposure index.



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EOS-1D Mark III

EOS Reborn.

Canon's feature-packed EOS-1D Mark III is the fastest EOS ever produced.* It has a 10.1-megapixel CMOS sensor (APS-H size) with Canon's EOS Integrated Cleaning System and a 3.0-inch LCD monitor with Canon's Live View Function. The EOS-1D Mark III has a redesigned 100% viewfinder, a 45-point AF system, and can shoot up to 10 fps. Dual "DIGIC III" Image Processors work in tandem to speed up every process while refining image quality; a lighter body has improved weather sealing and shutter durability. Every facet of the EOS experience has been enhanced with the EOS-1D Mark III.

*as of August 2007.



©George Lepp

EOS 5D DIGITAL

Advanced Design, Full-Frame Sensor.

The world's smallest and lightest full-frame-sensor digital SLR,* the EOS 5D is ideal for experienced SLR users seeking to transition to digital—especially EOS owners who have an investment in EF lenses. The EOS 5D's full-frame sensor allows you to use your lenses without a conversion factor. The EOS 5D is also the perfect backup body for professionals shooting with EOS-1 class Digital SLR cameras. The 12.8-megapixel full-frame Canon CMOS sensor and Canon's DIGIC II Image Processor deliver superb image quality and performance—3 fps for up to 60 JPEG or 17 RAW images in a burst. Advanced features include a large 2.5-inch LCD monitor, high-precision 9-point AF, and the Picture Style feature. The strong, light magnesium-alloy body houses a high-performance shutter that's been durability tested to 100,000 cycles.

*as of August 2007.



Unleash Your Creativity.

Looking for professional-quality features and performance in a more affordable digital SLR? Look no further than Canon EOS. Designed to bring all of the capabilities and fun of digital SLR photography to advanced amateurs and serious photo hobbyists, these EOS cameras are highly sophisticated yet simple to use.

EOS
DIGITAL



©Vincent Laforet

EOS 30D DIGITAL

Perfection Refined.

The EOS 30D features Canon's exclusive 8.2-megapixel CMOS sensor and **DiGiC II** Image Processor. After a speedy 0.15-second startup, you can shoot 30 JPEG or 11 RAW images in a burst of 5 fps high-speed continuous shooting, or choose low-speed 3 fps continuous shooting. The large 2.5-inch LCD monitor provides an extremely wide viewing angle. Other advanced features include Picture Style, 3.5% spot metering, precision 9-point AF, advanced camera direct capabilities, a durable 100,000-cycle shutter and a rugged magnesium-alloy body. Compatible with over 60 EF and EF-S lenses and numerous EOS System accessories, the 30D brings high-end digital SLR performance within reach.



©Peter Read Miller

EOS **DIGITAL
REBEL
XTi**

Incredibly Advanced.
Remarkably Simple.

EOS Digital Rebel XTi offers an unbeatable combination of performance, ease-of-use and value. It has a 10.1-megapixel CMOS sensor, **DiGiC II** Image Processor plus a host of features: a 2.5-inch LCD monitor, the exclusive EOS Integrated Cleaning system with Self Cleaning Sensor Unit, a shooting speed of up to 3 fps for up to 27 JPEG and 10 RAW images, plus Canon Picture Style technology, all in a lightweight, ergonomic body. The Digital Rebel XTi is proof positive that Canon continues to lead the way with our phenomenal digital SLRs.



Available in black or silver.





©Peter Read Miller

EOS **REBEL XT**

Limitless Performance.

The EOS Digital Rebel XT brings Canon's 8.0-megapixel CMOS sensor, **DIGIC II** Image Processor, and compatibility with over 60 EF lenses (including the EF-S series)—to photographers at an extremely attractive price. The Digital Rebel XT can shoot at 3 fps for up to 14 JPEG images and features wide-area 7-point AF—all in the smallest and lightest EOS Digital SLR to date.* With improved performance across the board, superior ergonomic design, and unprecedented affordability, the Rebel XT is the EOS Digital SLR for everyone.

*As of August 2007.



Available in black or silver.

35mm SLR Photography at its Finest

With rugged construction, pace-setting features, and, of course, compatibility with the entire line of EF lenses and EOS accessories, Canon EOS 35mm SLRs are the benchmarks for performance, ease of use, and quality in 35mm SLR photography. Whether professional or novice, there's an EOS 35mm SLR that's perfect for you.

EOS 35mm Film

EOS-1 **V**

The Ultimate in Professional Vision.

With the world's fastest AF, a continuous shooting speed of up to 10 fps† and a comprehensive feature set, the EOS-1v continues Canon's tradition of innovation and speed. The EOS-1v has a 45-point AF system, a top shutter speed of 1/8000 sec., a flash sync of 1/250 sec., 21-zone evaluative metering and E-TTL autofocus. The magnesium alloy body, hybrid chassis, 72 individual gaskets for proven moisture and dust resistance and a shutter tested to 150,000 cycles make this 35mm camera the ultimate professional SLR.

† with optional Power Drive Booster PB-E2 attached.



EOS **ELAN 7NE**

Inspired, with the Fastest AF in its Class.*

With Eye Controlled Focus, a top shutter speed of 1/4000 sec. and 4.0 fps – all in a nearly silent and durable package – the EOS ELAN 7NE is the perfect camera to take your photography to the next level. A fast, 7-point AF system, a backlit display, Canon's Whisper Drive technology, enhanced E-TTL II autofocus – plus compatibility with Canon EF lenses, Speedlites and accessories—make the EOS ELAN 7NE the perfect camera for the serious SLR enthusiast.

*As of August 2007.








EOS **REBEL T2** / EOS **REBEL K2**

EOS Rebel: Get Into It!

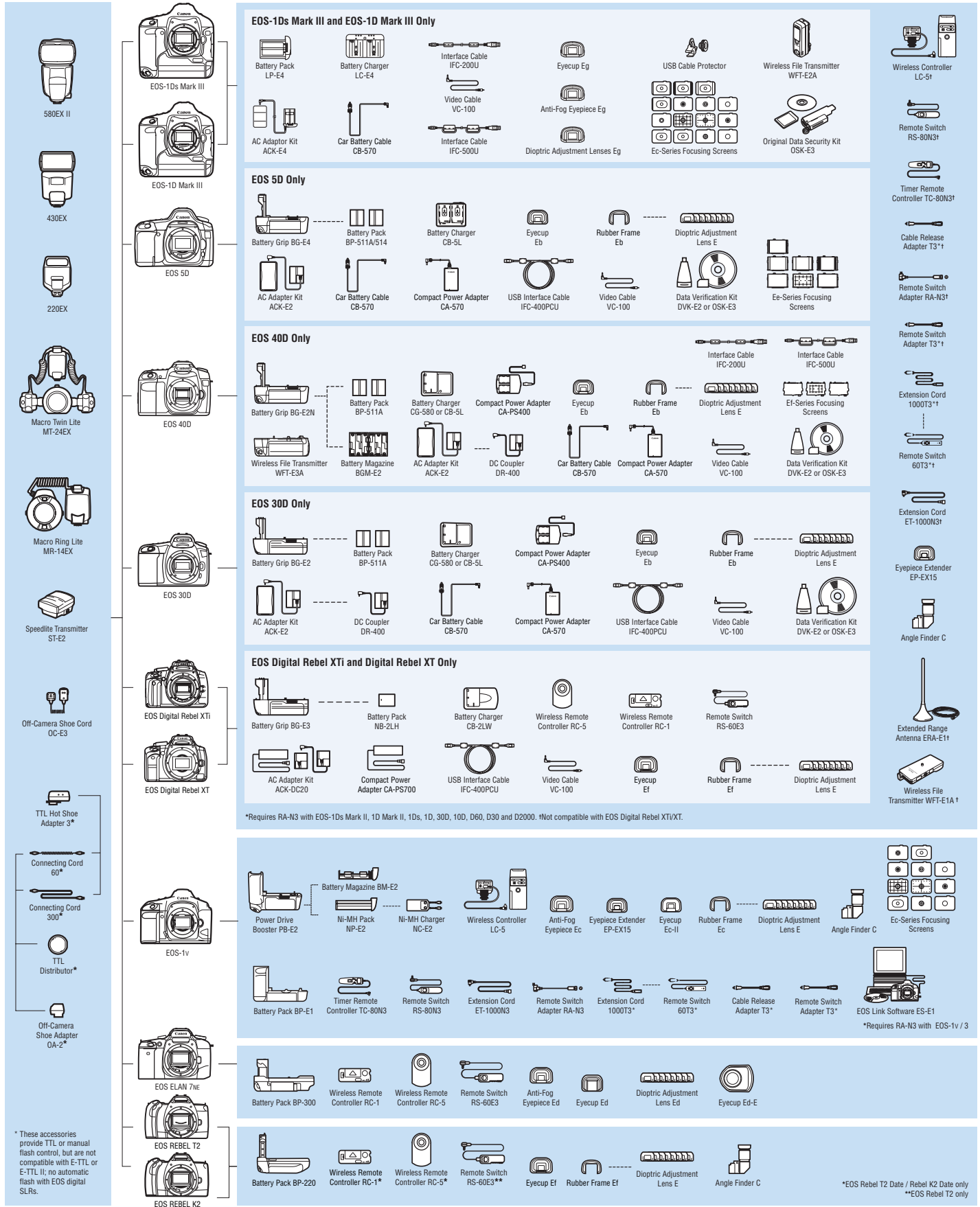
The EOS Rebel Series brings you the essence of refined Canon SLR photography in lightweight, economical cameras. With the Rebel T2 and Rebel K2, there has never been a more affordable way to get into the Canon EOS System. Each Rebel SLR has a host of advanced automatic camera controls that make taking stunning photographs fast and fun. And when you're ready, the superb creative controls will take you to the next level. The ergonomic, modern designs and compatibility with nearly all EOS System accessories make the Rebel a camera you'll never want to put down.



EOS DIGITAL SLR COMPARISON CHART

	<div>DIGITAL</div> <div></div> <div>EOS-1Ds Mark III</div>	<div>DIGITAL</div> <div></div> <div>EOS-1D Mark III</div>	<div>DIGITAL</div> <div></div> <div>EOS 5D</div>	<div>DIGITAL</div> <div></div> <div>EOS 40D</div>	<div>DIGITAL</div> <div></div> <div>EOS 30D</div>	<div>DIGITAL</div> <div></div> <div>EOS DIGITAL REBEL XTi</div>	<div>DIGITAL</div> <div></div> <div>EOS DIGITAL REBEL XT</div>	
Autofocus System	TTL-AREA-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection	TTL-AREA-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection.	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection.	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection.	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF and EF-S lenses; Automatic or manual focus point selection.	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection.	TTL-CT-SIR CMOS Sensor; One-Shot and AI Servo AF with Focus Prediction; Manual focusing confirmation possible with EF lenses; Automatic or manual focus point selection.	
Special Features	<ul style="list-style-type: none">• 21.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" wide viewing angle color monitor• 57 Custom functions with 4 settings• Quick Control Dial• Simultaneous RAW and JPEG <ul style="list-style-type: none">• Image capture• Dioptric adjustment• Depth-of-field preview• FE lock• Mirror lock• N3 remote control socket• USB compatible• Magnesium alloy body	<ul style="list-style-type: none">• 10.1 Megapixel CMOS Digital SLR camera• Built-in 3.0" wide viewing angle color monitor• 57 Custom functions in 4 sets• Quick Control Dial• Simultaneous RAW and JPEG image capture <ul style="list-style-type: none">• Dioptric adjustment• Depth-of-field preview• FE lock• Mirror lock• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body	<ul style="list-style-type: none">• 12.8 Megapixel CMOS Digital SLR camera• Built-in 2.5" wide viewing angle color monitor• 21 Custom functions with 57 settings• Multi-controller• Simultaneous RAW and JPEG image capture <ul style="list-style-type: none">• Dioptric adjustment• Depth-of-field preview• FE lock• Mirror lock• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body	<ul style="list-style-type: none">• 10.1 Megapixel CMOS Digital SLR camera• Built-in 2.5" wide viewing angle color monitor• 24 Custom functions with 62 settings• Multi-controller• Simultaneous RAW and JPEG image capture <ul style="list-style-type: none">• Dioptric adjustment• Depth-of-field preview• FE lock• Mirror lock• Retractable built-in E-TTL II flash• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body	<ul style="list-style-type: none">• 8.2 Megapixel CMOS Digital SLR camera• Built-in 2.5" wide viewing angle color monitor• 19 Custom functions with 53 settings• Multi-controller• Simultaneous RAW and JPEG image capture <ul style="list-style-type: none">• Dioptric adjustment• Depth-of-field preview• FE lock• Mirror lock• Retractable built-in E-TTL II flash• N3 remote control socket• USB 2.0 Hi-Speed compatible• Magnesium alloy body	<ul style="list-style-type: none">• 10.1 Megapixel CMOS Digital SLR camera• Built-in 1.8" wide viewing angle color monitor• 11 Custom functions with 29 settings• Cross keys for instant control• Simultaneous RAW and JPEG image capture <ul style="list-style-type: none">• Dioptric adjustment• Depth-of-field preview• FE lock• Retractable built-in E-TTL II flash• USB 2.0 Hi-Speed compatible• Double hybrid stainless steel internal chassis• Dust reduction feature	<ul style="list-style-type: none">• 8.0 Megapixel CMOS Digital SLR camera• Built-in 1.8" color monitor• 9 Custom functions with 24 settings• Cross keys for instant control• Simultaneous RAW and JPEG image capture <ul style="list-style-type: none">• Dioptric adjustment• Depth-of-field preview• FE lock• Retractable built-in E-TTL II flash• USB 2.0 Hi-Speed compatible• Double hybrid stainless steel chassis	
Sensor Size	36.0 x 24.0mm	28.1 x 18.7mm	35.8 x 23.9mm	22.2 x 14.8mm	22.5 x 15.0mm	22.2 x 14.8mm	22.2 x 14.8mm	
Crop Factor	1.0x (Full-frame)	1.3x (APS-H)	1.0x (Full-frame)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	1.6x (APS-C)	
Number of Focusing Points	45 (Area AF Ellipse) 19 cross-type AF points (plus 26 Assist AF points).	45 (Area AF Ellipse) 19 cross-type AF points (plus 26 Assist AF points).	9; Center AF point is cross-type; Hybrid high and standard precision. 6 Assist AF Points in central area activated in AI Servo AF.	9; Each AF point has cross-type sensors; Center AF point also has additional cross-type sensor with 1/2.8 or faster lenses	9; Center AF point is cross-type; Hybrid high and standard precision.	9; Center AF point is cross-type; Hybrid high and standard precision.	7; Center AF point is cross-type, works with lenses 1/5.6 and faster.	
Autofocus Sensitivity	EV -1-18 (at ISO 100)	EV -1-18 (at ISO 100)	EV -0.5-18 (at ISO 100)	EV -0.5-18 (at ISO 100)	EV -0.5-18 (at ISO 100)	EV -0.5-18 (at ISO 100)	EV 0.5-18 (at ISO 100)	
Autofocus Auxiliary Light Built-In	—	—	—	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	Yes (via built-in flash)	
Shutter	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel focal-plane shutter with soft-touch electromagnetic release and all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled	Vertical-travel focal-plane shutter with soft-touch electromagnetic release and all speeds electronically controlled	
Shutter Speeds	30-1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-, 1-stop increments	30-1/8000 sec. & Bulb; manually settable in 1/3-, 1/2-, 1-stop increments	30-1/8,000 sec. & Bulb; manually selectable in 1/3-stop increments	30-1/8000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30-1/8000 sec. & Bulb; manually settable in 1/3- or 1/2-stop increments	30-1/4,000 sec. & Bulb; manually selectable in 1/3 or 1/2-stop increments	30-1/4,000 sec. & Bulb; manually selectable in 1/3 or 1/2-stop increments	
Maximum Flash Synchronization Speed	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/300 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/250 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. available with EX-series Speedlites	Up to 1/200 sec.; high-speed sync. Available with EX-series Speedlites	
Media	Digital images are stored on removable CompactFlash™ (Type I or II) or SD/SDHC* memory card.	Digital images are stored on removable CompactFlash™ (Type I or II) or SD/SDHC* memory card.	Digital images are stored on removable CompactFlash™ (Type I or II).	Digital images are stored on removable CompactFlash™ (Type I or II).	Digital images are stored on removable CompactFlash™ (Type I or II).	Digital images are stored on removable CompactFlash™ (Type I or II).	Digital images are stored on removable CompactFlash™ (Type I or II).	
Frames Per Second	Single, 3.0 fps, 5.0 fps	Single, 3.0 fps, 10.0 fps	Single and 3.0 fps	Single, 3.0 fps, 6.5 fps	Single, 3.0 fps, 5.0 fps	Single and 3.0 fps	Single and 3.0 fps	
Metering System	TTL full-aperture metering; • 63-zone Evaluative metering, • 8.5% Partial metering, • 2.4% Center spot metering, • 2.4% Spot metering (linked to user-selected focusing point), • Multi-spot metering (up to 8 spot readings), • Center-weighted average metering, • Pre-flash metering (E-TTL II point),	TTL full-aperture metering; • 63-zone Evaluative metering, • 13.5% Partial metering, • 3.8% Center spot metering, • 2.4% Spot metering (linked to user-selected focusing point), • Multi-spot metering (up to 8 spot readings), • Center-weighted average metering, • Pre-flash metering (E-TTL II point),	TTL full-aperture metering; • 35-zone Evaluative metering • 8% Partial metering, • 3.5% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 35-zone Evaluative metering • 9% Partial metering • 3.8% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 35-zone Evaluative metering • 9% Partial metering • 3.5% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 35-zone Evaluative metering • 9% Partial metering • 3.5% Center spot metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 35-zone Evaluative metering • 9% Partial metering • Center-weighted average metering • Pre-flash metering (E-TTL II)	TTL full-aperture metering; • 35-zone Evaluative metering • 9.5% Partial metering • Center-weighted average metering • Pre-flash metering (E-TTL II)
Metering Sensitivity	EV 0-20 for all patterns (at ISO 100 with f/1.4 lens)	EV 0-20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1-20 for all patterns (at ISO 100 with f/1.4 lens)	EV 0-20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1-20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1-20 for all patterns (at ISO 100 with f/1.4 lens)	EV 1-20 for all patterns (at ISO 100 with f/1.4 lens)	
Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3- or 1/2-stop increments	± 2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	± 2 stops in 1/3- or 1/2-stop increments	
Flash Exposure Compensation	±3 stops in 1/3- or 1/2-stop increments	±3 stops in 1/3-stop increments	± 2 stops in 1/3-stop increments	±2 stops in 1/3- or 1/2-stop increments	±2 stops in 1/3- or 1/2-stop increments	± 2 stops in 1/3- or 1/2-stop increments	± 2 stops in 1/3- or 1/2-stop increments	
AE Lock	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
Exposure Modes	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Program AE (shiftable)• Manual• E-TTL II Flash AE• Flash Metered Manual <ul style="list-style-type: none">• Bulb	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Program AE (shiftable)• Manual• E-TTL II Flash AE• Flash Metered Manual <ul style="list-style-type: none">• Bulb	<ul style="list-style-type: none">• Program AE (shiftable)• Shutter Speed-priority AE• Aperture-priority AE• Full Auto• Manual• E-TTL II Flash AE	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Program AE (shiftable)• Manual• E-TTL II Flash AE <ul style="list-style-type: none">• 6 PIC (Programmed Image Control) modes• Full Auto Mode• 3 user-defined Custom Modes	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Program AE (shiftable)• Manual• E-TTL II Flash AE <ul style="list-style-type: none">• 6 PIC (Programmed Image Control) modes• Full Auto Mode	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Program AE (shiftable)• Manual <ul style="list-style-type: none">• 6 PIC (Programmed Image Control) modes• E-TTL II Flash AE• Full Auto Mode	<ul style="list-style-type: none">• Shutter Speed-priority AE• Aperture-priority AE• Auto Depth-of-Field AE• Program AE (shiftable)• Manual• E-TTL II Flash AE <ul style="list-style-type: none">• 6 PIC (Programmed Image Control) modes• Full Auto Mode• Smallest EOS Digital SLR camera	
Viewfinder	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentaprism	Fixed eye-level pentamirror	Fixed eye-level pentamirror	
Viewfinder Coverage	100% horizontal/vertical at 0.75x	100% horizontal/vertical at 0.76x	96% horizontal and vertical at 0.71x	95% horizontal/vertical at 0.76x	95% horizontal/vertical at 0.9x	95% horizontal/vertical at 0.8x	95% horizontal and vertical at 0.8x	
Viewfinder Information	Inside the picture area: Area AF Ellipse, illuminated AF points and Spot metering circle. Displayed at the bottom and right side of the viewing area: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Shots remaining• Max. burst• Multi-spot readings• Metering Pattern• Highlight tone Priority• Exposure level/Flash exposure level/Manual Exposure level <ul style="list-style-type: none">• Exposure compensation/Flash compensation• Exposure bracketing• Flash ready/Hi-speed sync• Focus confirmation• White Balance +/-• ISO speed• JPEG indicator• RAW indicator• Exposure level/Flash exposure level/Manual Exposure level• Memory card full warning	Inside the picture area: Area AF Ellipse, illuminated AF points and Spot metering circle. Displayed at the bottom and right side of the viewing area: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Shots remaining• Max. burst• Multi-spot readings• Metering Pattern• Highlight tone Priority• Exposure level/Flash exposure level/Manual Exposure level <ul style="list-style-type: none">• Exposure compensation/Flash compensation• Exposure bracketing• Flash ready/Hi-speed sync• Focus confirmation• White Balance +/-• ISO speed• JPEG indicator• RAW indicator• Battery check• Memory card full warning	Inside the picture area: Nine focusing points, 3.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing <ul style="list-style-type: none">• Flash ready/High-speed sync• White Balance +/-• ISO speed• JPEG indicator• CF card full warning	Inside the picture area: Nine focusing points, 3.8% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Focus confirmation• White Balance +/-• CF card full warning	Inside the picture area: Nine focusing points, 3.5% Spot metering circle. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing <ul style="list-style-type: none">• Flash ready/High-speed sync• White Balance +/-• CF card full warning	Inside the picture area: Nine focusing points. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Focus conformation• White Balance +/-• CF card full warning	Inside the picture area: Seven focusing points. Displayed at the bottom of the viewing area: Numeric and textual information with 7-segment LCD: <ul style="list-style-type: none">• Shutter speed• Aperture value• AE Lock• FE Lock• Max. burst• Exposure level• Flash exposure compensation• Exposure bracketing• Flash ready/High-speed sync <ul style="list-style-type: none">• Focus conformation• White Balance +/-• CF card full warning	
Focusing Screens	Laser-matte screen Ec-C IV with area AF Ellipse and fine Spot metering circle provided as the standard screen (interchangeable with Ec-series focusing screens, metering correction data can be set with a custom function for the Laser-matte screens)	Laser-matte screen Ec-C IV with area AF Ellipse and fine Spot metering circle provided as the standard screen (interchangeable with Ec-series focusing screens, metering correction data can be set with a custom function for the Laser-matte screens)	Precision laser-matte screen Ec-A marked with focusing points and partial metering circle. (Interchangeable with Ec-series focusing screens. Metering correction data can be set with a custom function)	Precision laser-matte screen marked with focusing points and Spot metering circle (interchangeable with dedicated Ef-series screens. Metering correction can be set with Custom Function IV-5)	Precision laser-matte screen marked with focusing points and Spot metering circle (Non-interchangeable)	Precision laser-matte screen marked with focusing points (Non-interchangeable)	Precision laser-matte screen marked with focusing points (Non-interchangeable)	Precision laser-matte screen marked with focusing points (Non-interchangeable)
Self-Timer	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	Electronically controlled with 2- or 10-second delay	
Body Dimensions (W x H x D)	6.1 x 6.3 x 3.1 in./156 x 159.6 x 79.9mm	6.1 x 6.2 x 3.1 in./156 x 156.6 x 79.9mm	6.0 x 4.4 x 3.0 in. / 152 x 113 x 75mm	5.7 x 4.2 x 2.9 in./145.5 x 107.8 x 73.5mm	5.7 x 4.2 x 2.9 in./144 x 105.5 x 73.5mm	4.98 x 3.71 x 2.56 in./126.5 x 94.2 x 65mm	4.98 x 3.71 x 2.63 in./126.5 x 94.2 x 64mm	
Weight (Body Only)	42.5 oz. / 1,205 g	40.7 oz. / 1,155g	28.6 oz. / 810g	26.1 oz./740g	24.7 oz./700g	18 oz./510g	17.1 oz./485g	

EOS SYSTEM CHART





©Onne van der Wal

EF LENS TECHNOLOGY

Great images start with great lenses and, in many ways, an SLR is defined by the quality, breadth and scope of the associated system of lenses. For many, Canon EF series lenses alone are reason enough to choose the EOS System. A unique blend of the world's most advanced optical, microelectronic, and precision manufacturing technologies, EF lenses are perfected in Canon's laboratories and proven in the field. Whatever you shoot, whatever your budget, there are Canon EF lenses perfect for your needs.

Optical Image Stabilizer

Canon Optical Image Stabilizer technology makes handheld photography more practical at slow shutter speeds, accommodating more low-light shooting situations than ever before. Camera shake typically occurs at shutter speeds less than $1/[focal\ length]$, resulting in image blur. Canon Optical Image Stabilizer technology uses miniature sensors and a high-speed microcomputer built into the lens. The sensors analyze vibrations and apply correction via a special stabilizing lens group that shifts the image parallel to the focal plane. Motion blur is

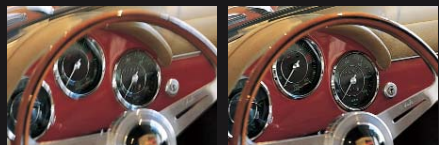


Image Stabilizer OFF

Image Stabilizer ON

canceled, resulting in a sharper image. With Image Stabilization, it's like gaining up to four stops. Canon Optical Image Stabilizer technology is built into EF or EF-S lenses and outperforms in-camera stabilization technologies found in other cameras by allowing for more movement of the stabilizing lens group. Especially with telephoto lenses, as the lens focal length increases, the effect of shake and the degree of correction needed to cancel it increase as well. **With the rest of the Optical Image Stabilizer in the lens, Canon can equip each IS lens with the stabilizer it needs for effective shake correction. Other systems are limited by how far they can move an image sensor, and as a result their stabilization is less effective as telephoto lengths get longer. Also, the result of Optical Image Stabilization can be seen right in the viewfinder—impossible with some other stabilizer systems.**



OPTICAL IMAGE STABILIZER

Image Stabilization: It Belongs In the Lens.

Because every lens is different, different lenses have different Optical Image Stabilizer needs.

- Reduces motion blur by counteracting camera shake during handheld photography
- With Optical Image Stabilizer in the lens, Canon can equip each Optical Image Stabilizer lens with the stabilizer it needs
- Found on some telephoto lenses, Optical Image Stabilizer Mode 2 is especially effective when doing panned shots
- With Canon Optical Image Stabilizer, the effects of the stabilization can be seen in the viewfinder—the image is steadier, making composition more accurate

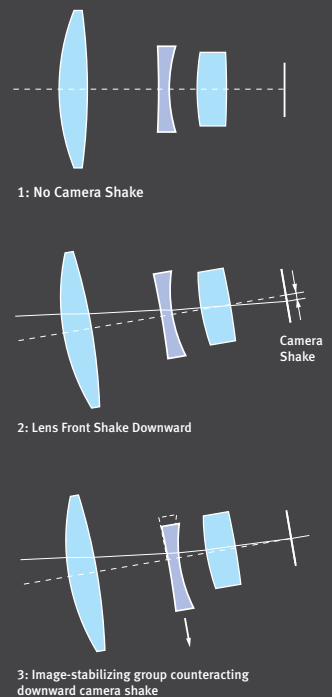
How the Image Stabilizer Works — The Optical Image Stabilizer shifts a lens group in parallel to the focal plane. When the lens jerks due to camera shake, the light rays from the subject are bent relative to the optical axis, resulting in a blurred image. Camera shake is detected by two gyro sensors (one each for the yaw and pitch). The gyro sensors detect the angle and speed of the camera shake caused by handheld shooting. By moving select lens elements according to how the entire lens is being shaken, the image passing through the lens can be steady and sharp when it hits the imaging sensor. The figure on the right shows what happens when the lens is jerked downward. The center of the image moves downward on the focal plane. When the Optical Image Stabilizer lens group shifts downward, the light rays are refracted so that the image center returns to the center of the focal plane. Since image



Optical Image Stabilizer units

shake occurs in both the horizontal and vertical directions, the Optical Image Stabilizer lens group can shift vertically and horizontally on a plane perpendicular to the optical axis to counteract the image shake.

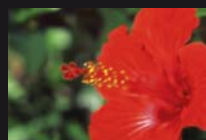
Optical Image Stabilizer Parallel Movement Principle



Optical Image Stabilizer in effect, right in the viewfinder.



Close-up — For close-up shots, even the tiniest of motion is magnified and spoils a great shot!



Low-light — In low light situations, when you would normally expect to have to use flash, Canon's Optical Image Stabilizer lenses give you the freedom of up to 4 stops of light.



Telephoto — Canon designs each Optical Image Stabilizer system to complement the lens' focal length. So even with telephoto lenses you'll capture the shot!

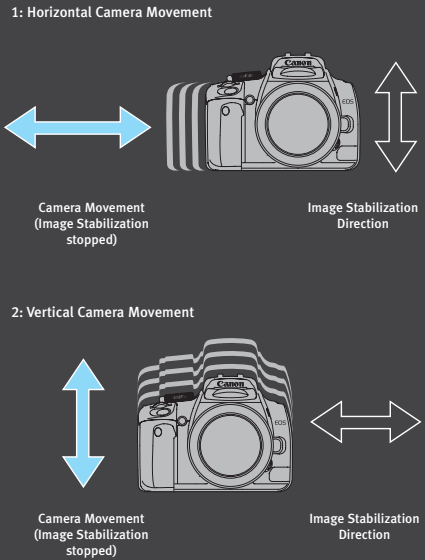




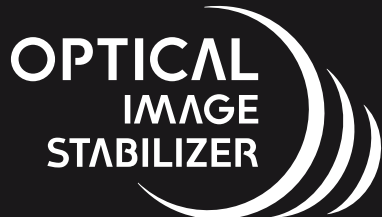
Taken with EF 100-400mm f/4.5-5.6L IS USM

Optical Image Stabilizer Mode 2 — The stabilization characteristics of the Optical Image Stabilizer are set so that it is most effective when photographing stationary subjects, but when panning of a moving subject is attempted, shake-return may affect the finder image, interfering with framing. This occurs because camera movement such as panning is judged to be shaking, activating the image stabilizer. To resolve this problem, Canon developed Optical Image Stabilizer Mode 2. In this mode, if you move the lens to follow a subject for a pre-determined time, the Optical Image Stabilizer continues to correct any camera shake that's perpendicular to the panning motion. However, the Optical Image Stabilizer doesn't try to correct for the intentional panning, giving you a smooth viewfinder image as you follow the moving subject.

Optical Image Stabilizer Mode 2 Stabilization Control



Taken with EF 300mm f/4L IS USM



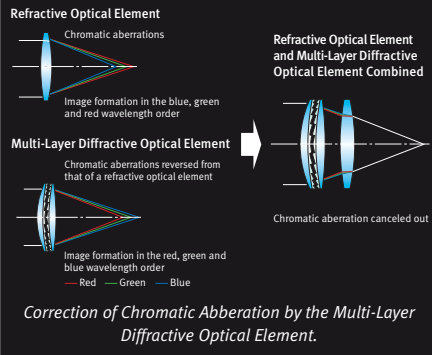
Diffractive Optics

DO

Canon's use of diffractive optics (DO) results in high-performance lenses that are much smaller and lighter than traditional designs. Canon's unique multilayer diffractive elements are constructed by bonding diffractive coatings to the surfaces of two or more lens elements. These elements are then combined to form a single multilayer DO element. Conventional glass lens elements disperse incoming light, causing chromatic aberration. The DO element's dispersion characteristics are designed to cancel chromatic aberrations at various wavelengths when combined with conventional glass optics. This technology results in smaller lenses with no compromise in image quality. Canon has also developed a new triple-layer type DO lens that uses an advanced diffractive grating to deliver excellent performance, with superior control of color fringing. This configuration is ideal for zoom lens optics and provides



EF 400mm f/4 IS DO USM • f/4 • 1/1250 sec.



significant reductions in size. A good example is the EF 70-300mm f/4.5-5.6 DO IS USM lens, which is 28 percent shorter than the EF 70-300mm f/4-5.6 IS USM lens.

Ultrasonic Motor



Canon developed the world's first lens-based Ultrasonic Motor (USM) to power the lens auto-focus mechanism. Instead of large noisy drive trains powered by conventional motors, Canon USM lenses employ the minute electronic vibrations created by piezoelectric ceramic elements. The focusing action of the lens is fast and quiet,



EF 300mm f/2.8L IS USM • f/3.5 • 1/180 sec.

with virtually instantaneous stops and starts. USM lenses also draw minimal power from the camera, ensuring longer battery life. Canon makes two types of Ultrasonic Motor lenses. Ring-type USM lenses, found in large aperture and super-telephoto designs, permit manual focusing without first switching out of the auto mode. Micro USM designs bring the performance benefits of Canon's USM technology to a wide assortment of affordable EF lenses.



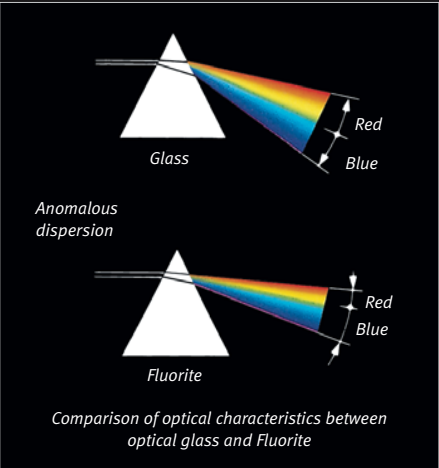
L-series Lenses

Most highly regarded among professional photographers, Canon L-series lenses are distinguished by a bold red ring around the outer barrel. What makes them truly distinctive, however, is their remarkable optical performance — the result of sophisticated Canon technologies, such as Ultra-low Dispersion UD glass, Fluorite and Aspherical elements, and Super Spectra Coating.

Fluorite / UD Elements



Reducing color fringing, or chromatic aberration, has been one of the great challenges in the design of telephoto lenses. L-series telephoto lenses — like the EF 70-200mm f/2.8L IS USM and EF 300mm f/4L IS USM — employ Canon's Ultra-low Dispersion glass to minimize this effect, providing much improved contrast and sharpness. Even more effective at suppressing chromatic aberration are Fluorite elements, used in high-end super-telephoto L-series lenses. Although costly, a single

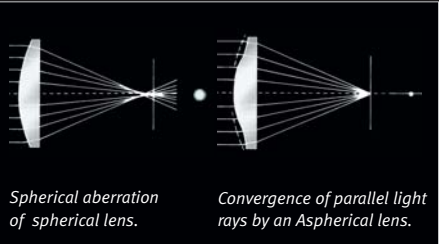


Fluorite element has roughly the corrective power of two UD-glass elements, giving these L-series lenses their spectacular performance and relatively compact design.

Aspherical Elements

AL

Wide-angle lenses and fast normal-focal-length lenses often suffer from spherical aberration. When the light rays coming through the center



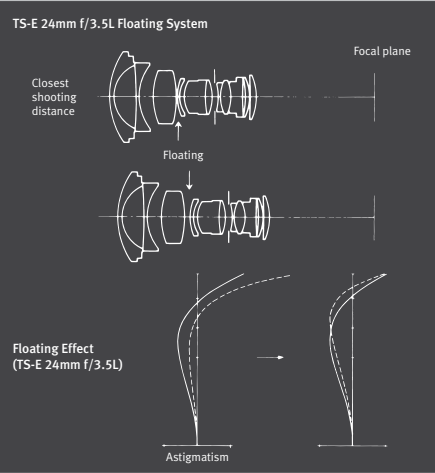
of the lens do not converge at the same point as light rays coming through the lens edge, the image appears blurred because there is no sharp point of focus. Canon's Aspherical elements use a varying curved surface to ensure that the entire image plane appears focused. Aspherical optics also help to correct curvilinear distortion as one might find in ultra wide-angle lenses. Finally, Canon can design aspherical elements with extremely precise variable curvature of one or both sides, making possible lighter, more compact lenses.

Focus Preset

FP

Focus Preset enables you to program a focusing distance in the camera's memory. Normal picture taking and focusing are unaffected by preset distances. For example, at a soccer game, you Focus Preset the goal area. Shoot normally elsewhere on the field, but once the action moves toward the goal, the user can instantly return to the preset distance by turning a ring on the lens.

Floating System Float
Typical lenses correct for optical aberrations only at commonly used focusing distances. Not surprisingly, at other focusing distances, especially close range, aberrations compromise image quality.



Rather than using fixed spacings, Canon's floating system dynamically varies the gap between key lens elements based on focusing distance. Aberrations are effectively suppressed throughout the focusing range, assuring high image quality in all shooting situations.

Circular Aperture CA
Canon lenses featuring circular aperture diaphragms employ curved blades to create a smoothly rounded opening as the lens is stopped down. As a result, out-of-focus background highlights are rendered as natural-looking rounded shapes rather than as distracting polygons. These lenses deliver smooth, consistent stop-down action (even at 10 fps), near-silent operation and excellent optical characteristics.

Inner and Rear Focusing IR
An inner focusing lens has the focusing lens group(s) in front of the diaphragm, while a rear focusing lens has the focusing lens group(s) behind the diaphragm. Both designs allow for compact optical systems that produce faster AF. And because the front of the lens does not rotate to focus, filter orientation remains constant.

AF Stop Feature AF-S
Pressing the AF Stop button (featured on several EF IS telephoto lenses) momentarily locks the AF to prevent the focus from shifting to a passing obstruction. After the obstruction has cleared, the focus will still be on the subject, and you can quickly resume shooting. AF Stop buttons are positioned at four locations around the lens grip for easy access.

Dust- and Water-Resistant Construction DW-R
Most L Series EF telephoto lenses are highly dust- and water-resistant thanks to rubber seals at the switch panels, exterior seams, drop-in filter compartments and lens mounts. Moving parts, such as the focusing ring and switches, are also designed to keep out environmental contaminants, providing reliable performance under harsh conditions.

TS-E Movements
Tilt movements alter the angle of the plane of focus between the lens and focal plane, and shift movements move the lens's optical axis in parallel.

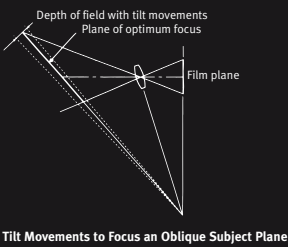


Photo 1a: TS-E 45mm f/2.8 – Reverse tilt and shift greatly reduces the range on which focusing is possible.



Photo 1b: The lens's tilt mechanism is used to achieve a pan focus effect that allows focusing all the way back.

Tilt Movements – If you want to bring the entire field of flowers into focus, you could use a wide-angle lens and a small aperture to obtain a wide depth of field. With tilt movements, you can achieve this wide depth of field even at the maximum aperture. By tilting the center of the TS-E lens barrel, you can tilt the lens so that the plane of focus is uniform on the focal plane (Photo 1b). Reversing it will have the opposite effect, narrowing the depth of field (Photo 1a).



Using Tilt Movements to Focus an Oblique Subject Plane



Photo 2a: TS-E 24mm f/3.5L – Shift was used to adjust the image to keep the building perpendicular all the way to the top.

Full-Time Manual Focusing FT-M
Canon EOS cameras with EF lenses deliver impeccable AF precision. Manual focusing capability, nevertheless, can enhance flexibility. Canon EF lenses with full-time manual focusing enable the photographer to manually tweak focus without switching out of AF mode. Since AF action does not cause the focusing ring to turn, it can be made wider for improved grip and comfort.

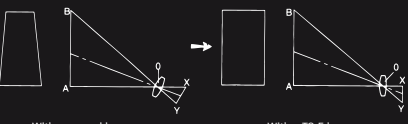


Photo 2b: Without using shift causes the image of the building to lean in at the top.



Photo 2c: Without using shift causes the image of the building to lean in at the top.

Shift Movements – Normally, when you point your camera up at a tall building, the building will look slimmer toward the top. It becomes trapezoidal (Photo 2b). This perspective effect is more pronounced with shorter focal lengths, distorting the building even more. By keeping the camera level, and using the shift function to raise the lens instead, this perspective effect can be corrected. With the camera's focal plane set parallel to the building, shifting the lens upward will obtain a more rectangular-looking building (Photo 2a).



Using Shift Movements to Focus Tall Building



Photo 2d: EF 15mm f/2.8 Fisheye • f/16 • 1/640 sec.

Specialty Lenses
EF-S Lenses – Designed for Canon Digital EOS 40D, 30D and all EOS Digital Rebel models with APS-C sized sensors (with a 1.6x crop factor), Canon's EF-S lenses take advantage of the sensor's smaller size to deliver optimized performance in compact, lightweight designs. The EF-S 17-85mm f/4-5.6 IS USM is a perfect example of this new technology. With a compact design, a 35mm equivalent range of 27-136mm, and Image Stabilization technology, it's a superlative walk-around lens... possibly the only lens you'll need to enjoy basic Canon digital SLR photography.

Fisheye – Perfect for super wide-angle and special effect photography, Canon's full-frame fisheye can focus as close as eight inches (0.2m), and delivers exceptionally sharp images throughout its focus range. Up to three gel filters can be inserted into its built-in rear filter holder.

TS-E – TS-E lenses are capable of tilt and shift movements, which bring many of the advantages of technical view cameras to the EOS System. Tilt movements alter the angle of the plane of focus between the lens and film plane, making broad depth-of-field possible even at larger apertures; shift movements slide the lens's optical axis along the film/sensor plane, enabling photographers to correct or alter perspective at almost any angle.

Macro – Canon's EF lens lineup has a number of options for true close-up and macro photography. With five macro lenses for precision, and three screw-on close-up lenses for convenience—in addition to Life-Size Converter EF and two Extension Tubes—Canon's macro lenses and close-up accessories can uncover detail that is impossible for the unaided human eye to detect.

EF Mount
In designing the EF lens mount, Canon engineers gave photographers a lot more than a way to quickly attach a lens to a camera body. As the communication conduit between camera and lens, this fully electronic mount system has none of the shock, operational noise, abrasion, play, lubrication requirements, slow response, lever operation limitations, or other design restrictions related to mechanical linkage mechanisms. A self-test system, using the lens's built-in microcomputer, can even warn of malfunctions through the camera's display. The EF mount makes possible high-speed autofocus, precise aperture control and preview, automatic compensation with lens extenders, and forward compatibility with new lens technologies—such as USM and IS—as they are developed by Canon.



About Macro Magnification
A life-size macro lens—that is, a 1x magnification—records an image on film at its actual size. If you're photographing a flower, for example, and it has a diameter of 1 in., it will occupy 1 in. of your actual slide or negative. With a digital SLR, at 1.0x magnification, the image projected onto your camera's sensor will likewise be the same size at the sensor plane as the actual subject itself. Other macro lenses have lower or higher magnifications. A lens with 0.5x magnification will produce an image on film that is half the size of the actual subject. Your 1 in. flower, then would only occupy 0.5 in. on film.

In the other direction, a 5x magnification lens will convert the 1-in. flower to a 5-in. diameter image. Since the entire image won't fit in the frame of your film, you will have an enlarged image of a detail of the flower.

Magnification is not the same as focal length. A 50mm lens and a 180mm might both be macro lenses with, for example, 1.0x magnification. The advantage of the longer lens is that it allows greater distance from a subject, while allowing the same magnification in the final image. The 180mm lens is ideal for shooting tiny subjects without disturbing them; the 50mm is better choice for copying flat documents.



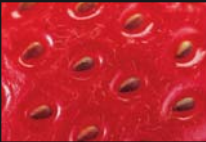
0.25x



0.5x



1.0x



3.0x



5.0x

FOCAL LENGTH COMPARISON

15mm Fisheye 180°	14mm 114°	17mm 104°	20mm 94°	24mm 84°	28mm 75°
35mm 63°	50mm 46°	70mm 34°	85mm 28° 30'	100mm 24°	135mm 18°
200mm 12°	300mm 8° 15'	400mm 6° 10'	500mm 5°	600mm 4° 10'	1200mm 2° 5'

Take In the Wider View.

Canon EF fixed-focal-length wide-angle lenses are exceptionally sharp, distortion-free, and fast – making them great choices for low-light shooting. EF ultra-wide zooms deliver stunning perspectives. The added versatility of zooming makes them perfect for enthusiasts and professionals alike.

EF LENSES
for EOS Cameras

Ultra-Wide Zoom



EF-S 10-22mm f/3.5-4.5 USM*



Icons:    



EF 16-35mm f/2.8L II USM



Icons:     



EF 17-40mm f/4L USM



Icons:    



EF 20-35mm f/3.5-4.5 USM



Icons: 

Wide-Angle



EF 24mm f/1.4L USM • f/8 • 5 sec.



EF 15mm f/2.8 Fisheye



Icons: 



EF 14mm f/2.8L II USM



Icons:   



EF 20mm f/2.8 USM



Icons:  



EF 24mm f/1.4L USM



Icons:    



EF 24mm f/2.8



Icons: 



EF 28mm f/1.8 USM



Icons:  



EF 28mm f/2.8



Icons: 



EF 35mm f/1.4L USM





Icons:   



EF 35mm f/2



Icons: 

Icons: See “EF Lens Technology” section. Diagram:  Super UD Lens  UD Lens  Aspherical Lens

* For EOS 40D, 30D, 20D/20Da, Digital Rebel XTi, Digital Rebel XT and Digital Rebel cameras only.

See It. Capture It.

EF “standard” zooms cover the most popular range of focal lengths for most photographers, from wide-angle through telephoto. This versatility makes them great for a wide range of shooting situations. EF medium telephoto lenses deliver natural perspective with wide maximum apertures that make them ideal for low-light shooting.

EF LENSES
for EOS Cameras

Standard Zoom



EF-S 17-55mm f/2.8 IS USM*



Icons:     



EF-S 17-85mm f/4-5.6 IS USM*



Icons:    



EF-S 18-55mm f/3.5-5.6 IS*



Icons:   



EF 24-105mm f/4L IS USM • f/10 • 1/125 sec.



EF-S 18-55mm f/3.5-5.6 USM*



Icons:  



EF 24-70mm f/2.8L USM



Icons:     



EF 24-85mm f/3.5-4.5 USM



Icons:  



EF 24-105mm f/4L IS USM



Icons:     



EF 28-90mm f/4-5.6 III



Icons: 



EF 28-105mm f/3.5-4.5 II USM



Icons:  



EF 28-105mm f/4-5.6 USM



Icons:   



EF 28-135mm f/3.5-5.6 IS USM



Icons:   



EF 28-200mm f/3.5-5.6 USM



Icons:  

Standard and Medium Telephoto



EF 50mm f/1.2L USM



Icons:    



EF 50mm f/1.4 USM



Icons: 



EF 50mm f/1.8 II



Icons: 



EF 85mm f/1.2L II USM



Icons:    



EF 85mm f/1.8 USM



Icons:  



EF 100mm f/2 USM



Icons:  

Icons: See “EF Lens Technology” section. Diagram:  Super UD Lens  UD Lens  Aspherical Lens

* For EOS 40D, 30D, 20D/20Da, Digital Rebel XTi, Digital Rebel XT and Digital Rebel cameras only.

Focus Your Attention.

Telephoto lenses make it easy to throw backgrounds out of focus, grab detail, or “get close” to unapproachable subjects... and these EF zoom lenses are superb tools for the job. EF fixed-focal-length telephotos combine great picture quality with fast maximum apertures, making them ideal for handheld shooting in low light.

EF LENSES
for EOS Cameras

Telephoto Zoom



EF 55-200mm f/4.5-5.6 II USM



Icons: CA



EF 70-200mm f/2.8 IS USM



Icons: UD, I/R, FT-M, IS, CA, DW-R



EF 70-200mm f/2.8L USM



Icons: UD, I/R, FT-M



EF 70-200mm f/4L IS USM



Icons: CaF₂, UD, I/R, FT-M, IS, DW-R



EF 70-200mm f/4L USM



Icons: CaF₂, S-UD, I/R, FT-M



EF 28-300mm f/3.5-5.6L IS USM



Icons: AL, UD, I/R, FT-M, IS, CA



EF 70-300mm f/4.5-5.6 DO IS USM



Icons: DO, I/R, FT-M, IS, CA



EF 70-300mm f/4-5.6 IS USM



Icons: UD, IS, CA



EF 75-300mm f/4-5.6 III USM



Icons: I/R



EF 75-300mm f/4-5.6 III





EF 100-300mm f/4.5-5.6 USM



Icons: I/R, FT-M



EF 100-400mm f/4.5-5.6L IS USM



Icons: CaF₂, S-UD, I/R, FT-M, Float, IS



EF 100-400mm f/4.5-5.6L IS USM • f/14 • 1/80 sec.

Telephoto



EF 135mm f/2L USM



Icons: UD, I/R, FT-M



EF 135mm f/2.8 with Softfocus



Icons: AL, I/R



EF 200mm f/2.8L II USM



Icons: UD, I/R, FT-M



EF 300mm f/2.8 IS USM



Icons: CaF₂, UD, I/R, FT-M, FP, IS, AF-S, DW-R



EF 300mm f/4L IS USM



Icons: UD, I/R, FT-M, IS

Icons: See “EF Lens Technology” section. Diagram: ● Fluorite Lens ● Super UD Lens ● UD Lens ● DO Lens ● Aspherical Lens

Up Close Detail From Afar.

Distinguished by their white color and seen at major sporting events around the world, the powerful EF super-telephotos are also ideal for nature, scenic, and even outdoor fashion photography. Canon’s ring-type USM delivers unmatched focusing performance, and most feature Canon’s superb Image Stabilization. EF tele extenders and extension tubes add even more power and versatility.

EF LENSES
for EOS Cameras

Super Telephoto



EF 400mm f/2.8 IS USM



Icons: CaF₂, UD, I/R, FT-M, FP, IS, AF-S, DW-R



EF 400mm f/5.6L USM



Icons: UD, S-UD, I/R, FT-M



EF 400mm f/4 DO IS USM



Icons: DO, CaF₂, I/R, FT-M, FP, IS, AF-S, DW-R



EF 500mm f/4L IS USM



Icons: CaF₂, UD, I/R, FT-M, FP, IS, AF-S, DW-R



EF 600mm f/4L IS USM



Icons: CaF₂, UD, I/R, FT-M, FP, IS, AF-S, DW-R



EF 400mm f/4 DO IS USM • f/4 • 1/1250 sec.



EF 600mm f/4L IS USM • f/10 • 1/500 sec.

Extenders



Extender EF 1.4x II



Icons: DW-R



Extender EF 2x II



Icons: DW-R



Extension Tube EF 12 II
Extension Tube EF 25 II

Icons: See “EF Lens Technology” section. Diagram: ● Fluorite Lens ● Super UD Lens ● UD Lens ● DO Lens

Solutions for Specialized Shooting.

Canon’s manual focus TS-E (Tilt-Shift) lenses provide tilt capability to alter the plane of focus and shift capability for perspective correction, offering solutions for numerous applications, from architectural to studio photography. Canon also offers a range of close-up, high-magnification shooting solutions with a lineup of exceptional macro lenses and accessories.

Tilt-Shift



TS-E 45mm f/2.8



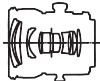
TS-E 24mm f/3.5L



TS-E 90mm f/2.8



TS-E 45mm f/2.8



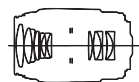
Macro



EF 50mm f/2.5 Compact Macro



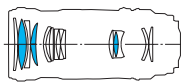
EF 100mm f/2.8 Macro USM



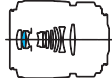
EF-S 60mm f/2.8 Macro USM*



EF 180mm f/3.5L Macro USM



MP-E 65mm f/2.8 1-5x Macro Photo



Life-Size Converter EF



MP-E 65mm f/2.8 1-5x Macro Photo •f/11 •1/125 sec. (3.0x)

EF LENSES for EOS Cameras

CANON EF LENS SPECIFICATIONS	Apparent Focal length (mm)		Focus Drive	Angle of View (Diagonal)			Lens Construction (Groups/Elements)	Minimum Aperture (f)	Filter Diameter (mm)	Closest Focusing Distance		Length		Weight		Lens Hood	Lens Cap	Soft Case
	APS-C	APS-H		35mm	APS-C	APS-H				(ft.)	(m)	(in.)	(mm)	(oz.)	(g)			
Ultra-Wide Zoom																		
• EF-S 10-22mm f/3.5-4.5 USM ††	16–35	N/A	Ultrasonic	N/Aa	107°30'–63°30'	N/A	10/13	22	77	0.8	0.24	3–1/2	89.8	13.6	385	EW-83E	E-77U	LP1319
• EF 16-35mm f/2.8 II USM	26–56	21–45	Ultrasonic	108°10'–63°	68°9'–39°41'	86°–50°	12/16	22	82	0.92	0.28	4–2/5	111.6	22.4	635	EW-88	E-82U	LP1319
EF 16-35mm f/2.8L USM †	26–56	21–45	Ultrasonic	108°10'–63°	68°9'–39°41'	86°–50°	10/14	22	77	0.9	0.28	4–1/8	103	13 lbs.	600	EW-83E	E-77U	LP1319
EF 17-35mm f/2.8L USM †	–	–	Ultrasonic	–	–	–	10/15	22	77	1.38	0.42	3–3/4	95.7	19.1	545	EW-83C	E-77U	–
• EF 17-40mm f/4L USM	27–64	22–52	Ultrasonic	104°–57°30'	65°54'–36°13'	83°12'–46°	9/12	22	77	0.92	0.28	3–3/4	96.8	1.1 lbs.	475	EW-83E	E-77U	LP1319
EF 20-35mm f/2.8 USM †	–	–	AFD	–	–	–	12/15	22	72	1.6	0.5	3–1/2	89.0	1.2 lbs.	540	EW-75	–	–
• EF 20-35mm f/3.5-4.5 USM	32–56	26–46	Ultrasonic	94°–63°	59°13'–39°41'	75°12'–50°24'	11/12	22-27	77	1.1	0.34	2–3/4	68.9	11.9	340	EW-83II	E-77U	LP1214
Standard Zoom																		
• EF-S 17-55mm f/2.8 IS USM ††	27–88	N/A	Ultrasonic	N/A	78°30'–27°50'	N/A	12/19	22	77	1.5	0.35	4–2/5	110.6	22.8	645	EW-83J	E-77U	–
• EF-S 17-85mm f/3.5-4.5 IS USM ††	27–136	N/A	Ultrasonic	N/A	78°30'–18°25'	N/A	12/17	22	67	1.1	0.35	3–5/8	92.0	1.1 lbs.	475	EW-73B	E-67U	LP1116
• EF-S 18-55mm f/3.5-5.6 IS ††	29–88	N/A	MM	N/A	74°20'–27°50'	N/A	9/11	22	58	0.82	0.25	2–3/4	68.5	7.8	200	EW-60C	E-58	LP814
• EF-S 18-55mm f/3.5-5.6 USM ††	29–88	N/A	Ultrasonic	N/A	74°20'–27°50'	N/A	9/11	22–38	58	0.92	0.28	2–5/8	66.2	6.7	190	EW-60C	E-58U	LP814
• EF-S 18-55mm f/3.5-5.6 ††****	29–88	N/A	MM	N/A	74°20'–27°50'	N/A	9/11	22–38	58	0.92	0.28	2–5/8	66.2	6.7	190	EW-60C	E-58U	LP814
EF 22-55mm f/4-5.6 USM †	–	–	Ultrasonic	–	–	–	9/9	22–32	58	–	0.35	–	–	–	175	–	–	–
• EF 24-70mm f/2.8L USM	38–112	31–91	Ultrasonic	84°–34°	52°55'–21°25'	67°12'–27°12'	13/16	22	77	1.25	0.38	4–7/8	123.5	21.1 lbs.	950	EW-83F	E-77U	LP1219
• EF 24-85mm f/3.5-4.5 USM	38–136	31–111	Ultrasonic	84°–28°30'	52°55'–17°57'	67°12'–22°48'	12/15	22–32	67	1.6	0.5	2–3/4	69.5	13.4	380	EW-73J	E-67U	LP1014
• EF 24-105mm f/4L IS USM	38–168	31–136	Ultrasonic	84°–23°20'	52°55'–14°40'	67°12'–18°24'	13/18	22–27	77	1.5	0.45	3–5/16	83.5	1.5 lbs.	670	EW-83B	E-77U	LP1219
EF 28-70mm f/2.8 L USM †	–	–	Ultrasonic	–	–	–	11/16	22	77	1.6	0.5	4–5/8	117.6	1.9 lbs.	880	EW-83H	E-77U	–
EF 28-70mm f/3.5-4.5 †	–	–	MM	–	–	–	9/10	29	52	–	0.39	–	–	–	300	–	–	–
EF 28-80mm f/3.5-5.6 USM† / VUSM†	45–128	36–104	Ultrasonic	75°–30°	47°15'–18°54'	60°–24°	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E-58	LP814
EF 28-80mm f/3.5-5.6 III † / II †	45–128	36–104	MM	75°–30°	47°15'–18°54'	60°–24°	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E-58	LP814
EF 28-80mm f/3.5-5.6 †	45–128	36–104	MM	75°–30°	47°15'–18°54'	60°–24°	10/10	22–38	58	1.25	0.38	2–13/16	71.2	7.8	200	EW-60C	E-58	LP814
• EF 28-90mm f/4-5.6 III / II USM	45–144	36–117	MM/Ultrasonic	75°–27°	47°15'–17°	60°–21°36'	10/10	22–32	58	1.3	0.38	2–13/16	71.0	6.7	190	EW-60C	E-58U/E-58	LP814
• EF 28-90mm f/4-5.6 USM †	45–144	36–117	Ultrasonic	75°–27°	47°15'–17°	60°–21°36'	8/10	22–32	58	1.3	0.38	2–13/16	71.0	6.7	190	EW-60C	E-58	LP814
• EF 28-105mm f/3.5-4.5 USM / USM †	45–168	36–136	Ultrasonic	75°–23°20'	47°15'–14°40'	60°–18°24'	12/15	22–27	58	1.6	0.5	3	75.0	13.1	375	EW-63J	E-58U	LP814
• EF 28-105mm f/4-5.6 USM	45–168	36–136	Ultrasonic	75°–23°20'	47°15'–14°40'	60°–18°24'	9/10	22–32	58	1.57	0.48	2–11/16	68.0	7.4	210	EW-63B	E-58U	LP814
• EF 28-135mm f/3.5-5.6 IS USM	42–216	36–176	Ultrasonic	75°–18°	47°15'–11°20'	60°–14°24'	12/16	22–36	72	1.64	0.5	3–13/16	96.8	1.2 lbs.	540	EW-78BII	E-72U	LP1116
• EF 28-200mm f/3.5-5.6 USM	45–320	36–260	Ultrasonic	75°–12°	47°15'–7°34'	60°–9°36'	12/16	22–36	72	1.5	0.45	3–1/2	89.6	1.1 lbs.	500	EW-78D	E-72U	LP1116
• EF 35-80mm f/4-5.6 III † / II / USM †	56–128	46–104	MM	63°–30°	39°41'–18°54'	50°24'–24°	8/8	22–32	52	1.3	0.4	2–1/2	63.5	6.2	175	EW-54II	E-52	LP814
EF 35-135mm f/4-5.6 USM †	–	–	Ultrasonic	–	–	–	12/14	22–32	58	2.5	0.75	3–3/8	86.0	15.0	425	EW-62	–	–
Telephoto Zoom																		
• EF 28-300mm f/3.5-5.6L IS USM	45–480	36–390	Ultrasonic	75°–8°15'	47°15'–5°24'	60°–6°36'	16/22	38	77	2.3	0.7	7–1/4	184.0	3.7 lbs.	1,670	EW-83G	E-77U	LZ1324
EF 35-350mm f/3.5-5.6L USM †	–	–	Ultrasonic	–	–	–	15/21	22–32	72	2.0	0.6	6–9/16	167	3.0 lbs.	1,385	EW-78	E-72U	–
EF 55-200mm f/4-5.5-5.6 II USM / USM †	88–320	72–260	Ultrasonic	72–260	27°5'–7°34'	34°24'–9°36'	13/13	22–29	52	3.9	1.2	3–13/16	97.3	10.9	310	ET-54	E-52U	LP1016
• EF 70-200mm f/2.8L IS USM / USM †	112–320	91–260	Ultrasonic	34°–12°	21°15'–7°34'	27°12'–9°36'	18/23	32	77	4.6	1.4	7–13/16	197.0	3.2 lbs.	1,470	ET-86	E-77U	LZ1324
• EF 70-200mm f/4L IS USM	112–320	91–260	Ultrasonic	34°–12°	21°15'–7°34'	27°12'–9°36'	15/20	32	67	3.9	1.2	6–7/8	172.0	2.68	760	ET-74	E-67U	LP1224
• EF 70-200mm f/4L USM	112–320	91–260	Ultrasonic	34°–12°	21°15'–7°34'	27°12'–9°36'	13/16	32	67	3.9	1.2	6–7/8	172.0	19.2	705	ET-74	E-67U	LP1224
• EF 70-300mm f/4-5.6 DO IS USM	112–480	91–390	Ultrasonic	34°–8°15'	21°15'–5°24'	27°12'–6°36'	12/18	32–38	58	4.6	1.4	3–7/8	99.0	1.6 lbs.	720	ET-65B	E-58U	LP1116
• EF 70-300mm f/4–5.6 IS USM	112–480	91–390	Ultrasonic	34°–8°15'	21°15'–5°24'	27°12'–6°36'	10/15	32-45	58	4.9	1.5	3	76.5	1.4 lbs.	630	ET-65B	E-58U	LP1222
• EF 75-300mm f/4–5.6 IS USM †	120–480	98–390	Ultrasonic	32°11'–8°15'	20°17'–5°24'	25°46'–6°36'	10/15	32-45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	ET-64II	E-58U	LP1022
EF 75-300mm f/4-5.6 III USM/III USM†	120–480	98–390	MM/Ultrasonic	32°11'–8°15'	20°17'–5°24'	25°46'–6°36'	9/13	32-45	58	4.9	1.5	4–13/16	122.0	1.1 lbs.	480	ET-60	E-58U	LP1019
• EF 75-300mm f/4-5.6 USM	120–480	98–390	Ultrasonic	32°11'–8°15'	20°17'–5°24'	25°46'–6°36'	10/15	32-45	58	4.9	1.5	5–7/16	137.2	1.4 lbs.	650	ET-64II	E-58U	LP1022
EF 80-200mm f/2.8L	–	–	AFD	–	–	–	13/16	32	72	5.9	1.8	7–5/16	186	2.9 lbs.	1330	ES-79	–	–
EF 80-200mm f/4-5.5-5.6 II † / USM †	128–320	104–260	MM/Ultrasonic	30°–12°	18°54'–7°34'	24°–9°36'	7/10	22–27	52	4.9	1.5	3–1/8	78.5	8.8	250	ET-54	E-52	LP1014
• EF 100-300mm f/4-5.5-5.6 USM	160–480	130–390	Ultrasonic	24°–8°15'	15°7'–5°24'	19°12'–6°36'	10/13	32–38	58	4.9	1.5	4–3/4	121.5	1.2 lbs.	540	ET-65III	E-58U	LP1019
EF 100-300mm f/5.6 L †	–	–	AFD	–	–	–	10/15	32	58	4.6	1.4	6–9/16	167	1.5 lbs.	695	ET-62II	–	–
• EF 100-400mm f/4-5.5-6L IS USM	160–640	130–520	Ultrasonic	24°–6°10'	15°7'–3°53'	19°12'–4°56'	14/17	32–38	77	5.9	1.8	7–7/16	189.0	3.0 lbs.	1,360	ET-83C	E-77U	LZ1324
Wide-Angle																		
• EF 14mm f/2.8L II USM	22	18	Ultrasonic	114°	71°49'	91°12'	11/14	22	Gelatin	0.66	0.2	3–3/4	116.0	22.8	645	Built-in	Exclusive	LP1016
• EF 14mm f/2.8L USM†	22	18	Ultrasonic	114°	71°49'	91°12'	10/14	22	Gelatin	0.8	0.25	3–1/2	89.0	1.2 lbs.	560	Built-in	Exclusive	LP1016
EF 15mm f/2.8 Fisheye	24	20	AFD	180°	113°24'	144°	7/8	22	Gelatin	0.7	0.2	2–7/16	62.2	11.6	330	Built-in	E-73	LP814
• EF 20mm f/2.8 USM	32	26	Ultrasonic	94°	59°13'	75°12'	9/11	22	72	0.8	0.25	2–13/16	70.6	14.3	405	EW-75II	E-72U	LP1214
• EF 24mm f/1.4L USM	38	31	Ultrasonic	84°	52°55'	67°12'	9/11	22	77	0.82	0.25	3	77.4	1.2 lbs.	550	EW-83DII	E-77U	LP1214
EF 24mm f/2.8	38	31	AFD	84°	52°55'	67°12'	10/10	22	58	0.8	0.25	1–7/8	48.5	9.5	270	EW-60II	E-58	LP811
• EF 28mm f/1.8 USM	45	36	Ultrasonic	75°	47°15'	60°	9/10	22	58	0.8	0.25	2–3/16	55.6	10.9	310	EW-63II	E-58U	LP814
EF 28mm f/2.8	45	36	AFD	75°	47°15'	60°	5/5	22	52	1.0	0.3	1–11/16	42.5	6.5	185	EW-63II	E-52	LP1011
• EF 35mm f/1.4L USM	56	45	Ultrasonic	63°	39°41'	50°24'	9/11	22	72	0.98	0.3	3–2/5	86.0	1.3 lbs.	580	EW-78C	E-72U	LP1214
EF 35mm f/2	56	45	AFD	63°	39°41'	50°24'	5/7	22	52	0.8	0.25	1–11/16	42.5	7.4	210	EW-65II	E-52	LP1011
Standard & Medium Telephoto																		
EF 50mm f/1.0L USM †	–	–	Ultrasonic	–	–	–	9/11	16	–	2.0	0.6	3–3/16	81.5	2.2 lbs.	985	ES-79	E-72U	–
• EF 50mm f/1.2L USM	80	65	Ultrasonic	46°	28°59'	36°48'	6/8	16	72	1.5	0.45	2.58	65.5	18.7	580	ES-78	E-72U	LP1214
EF 50mm f/1.4 USM	80	65	Ultrasonic	46°	28°59'	36°48'	6/7	22	58	1.5	0.45	2	50.5	10.2	290	ES-71II	E-58U	LP1014
EF 50mm f/1.8 II	80	65	MM	46°	28°59'	36°48'	5/6	22	52	1.5	0.45	1–5/8	41.0	4.6	130	ES-62F	E-52	LP1014
EF 50mm f/1.8 †	80	65	MM	46°	28°59'	36°48'	5/6	22	52	1.5	0.45	1–5/8	41.0	4.6	130	ES-62F	E-52	LP1014
• EF 85mm f/1.2L II USM / USM †	136	111	Ultrasonic	28°30'	17°57'	22°48'	7/8	16	72	3.2	0.95	3–3/16	84.0	2.3 lbs.	1,025	ES-79II	E-72U	LP1219
• EF 85mm f/1.8 USM	136	111	Ultrasonic	28°30'	17°57'	22°48'	7/9	22	58	2.8	0.85	2–13/16	71.5	15.0	425	ET-65III	E-58U	LP1014
• EF 100mm f/2 USM	160	130	Ultrasonic	24°	15°7'	19°12'	6/8	22	58	3.0	0.9	2–7/8	73.5	1.				

The Finest Accessories for Your Lenses.

To enhance the stellar features of the EF Lens system, there are a number of accessories designed to perform perfectly with your system. Canon offers cases to protect your lenses, hoods and filters to control glare, and a number of adapters to further expand the possibilities of your EF Lenses and your EOS System.

General Purpose



Lens Cases and Lens Hoods

These functional, rugged cases are indispensable for protecting lenses. Lens hoods help prevent unwanted flare from affecting your photographs.

Available Sizes
See EF Lens Specifications.



Haze (UV-1)

The Haze (UV-1) filter absorbs ultraviolet light and is most effective on sunny days for cutting haze out of the shot.

Type	Available Sizes
Screw-in	52mm, 58mm, 72mm



Drop-in Screw Filter Holder

A holder for screw-type filters, for use with rear-mounted drop-in filters.

Type	Available Sizes
Drop-in	48mm, 52mm. Includes clear filter. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

Polarizing Filters



Not using Circular PL Filter



Not using Circular PL Filter



Using Circular PL Filter emphasizes the blue of the sky.



Using Circular PL Filter suppresses the reflection from the surface of the leaves and the surface of the water.

Close-up Lenses



With Close-up Lens



Close-up Lens 250D/500D/500

The 250D/500D series incorporates double-element achromatic design for maximum optical performance. These screw-in lenses are used to provide a shorter minimum focusing distance with no loss of light. Each lens is optimized for a particular focal length. Manual focus is recommended with these lenses.

Type	Available Sizes
Screw-in	500D/500: 52mm, 72mm, 78mm. Optimized for lenses 70-300mm. 250D: 52mm, 58mm. Optimized for lenses 50-135mm.



Circular Polarizing Filter PL-C

Polarizing filters enhance picture quality by blocking harmful reflected light. Use it to reduce polarized light reflections from glass and water surfaces or to improve color saturation. Simple to use, these filters polarize light circularly, rather than linearly, so they do not interfere with autofocus or TTL light metering.

DROP-IN — For use with lenses using rear-mounted drop-in filters, this polarizing filter can be rotated from the outside without removing the holder from the lens, enabling precise control.

Type	Available Sizes
Screw-in	58mm, 72mm, 77mm, 82mm
Drop-in	48mm, 52mm. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

Softmat Filters



Without Softmat Filter



Use a Softmat Filter for a soft effect.



Softmat No. 1 & No. 2

Softmat filters mildly soften the focus for flattering portraits and dreamy landscapes. These filters utilize the effect of diffraction, which occurs between light passing through the transparent part and light passing through the coated part. Use Softmat No. 1 filter for a gentle soft focus effect, and Softmat No. 2 for a stronger effect.

Type	Available Sizes
Screw-in	52mm, 58mm

Extension Tubes



Extension Tube EF 25 II & EF 12 II

These close-up accessories are placed between the camera body and lens to enable high-magnification photography. Eight electronic contact points allow communication between the camera and lens to continue as usual. The magnification differs according to the lens, but for standard zoom lenses it is about 0.3x to 0.5x for the EF 12 and 0.7x or more for the EF 25. By using both tubes effectively, the choice of magnifications can be greatly extended. Manual focusing is recommended.

Loupes



Loupe 4x and 8x

Designed for viewing 35mm film frames at high magnifications, these loupes use high-performance lens system that eliminates all aberration and distortion. They offer diopter adjustment of -4 to +1 dpt, and include an eyecup, hood and case.

Gelatin Filter Holders



Gelatin Filter Holder System

This convenient holder system allows the use of commercially available square filters without the need for cutting. The holder attaches to the lens through an adapter that fits the filter diameter. A special hood is available for use with the system. Use with 3-inch square type III and 4-inch square type IV gelatin filters. Gelatin filters can be used with most EF lenses.

Gelatin Filter Holder III & IV	
Type	Available Sizes
Screw-in	Holder for 3-inch square (III) or 4-inch (IV) gelatin filters.

Gelatin Filter Holder Hoods III & IV	
Type	Available Sizes
Screw-in	Lens shades which attach to holder can be stacked with telephoto lenses.

Gelatin Filter Holder Adapter III & IV	
Type	Available Sizes
Screw-in	III: 52mm, 58mm, 67mm, 72mm, 77mm. IV: 58mm, 67mm, 72mm, 77mm.

Drop-in Gelatin Filter Holder II

Up to three gelatin filters can be placed in these holders. To use, insert a cut piece of gelatin film between the holder's filter frame and pressure clip, and screw on to the lens.



Type	Available Sizes
Drop-in	48mm, 52mm. For super-telephoto lenses. Current IS Super-teles—52mm. Previous super-teles without IS—48mm.

Extender EF Specifications	with Extender EF 1.4x II attached							with Extender EF 2x II attached						
	Apparent Focal Length (mm)						AF	Apparent Focal Length (mm)						AF
	35mm	APS-H	APS-C	f-stop (f)	Maximum Magnification			35mm	APS-H	APS-C	f-stop (f)	Maximum Magnification		
EF 135mm f/2L USM	189	246	302	2.5–45	0.27	○		270	351	432	4–64	0.38	○	
EF 180mm f/3.5L Macro USM	252	328	403	4.5–45	1.4	○*2		360	468	576	6.7–64	2.00	×	
EF 200mm f/2.8L II USM	280	364	448	2.5–32	0.22	○		400	520	640	5.6–64	0.32	○	
EF 300mm f/2.8L IS USM	420	546	672	4–45	0.15	○		600	780	960	5.6–64	0.28	○	
EF 300mm f/4L IS USM	420	546	672	5.6–45	0.33	○		600	780	960	8–64	0.47	×	*3,4
EF 400mm f/2.8L IS USM	560	728	896	4–45	0.22	○		800	1,040	1,280	5.6–64	0.31	○	
EF 400mm f/4 DO IS USM	560	728	896	5.6–45	0.17	○		800	1,040	1,280	8–64	0.24	×	*3,4
EF 400mm f/5.6L USM	560	728	896	8–45	0.18	×	*3	800	1,040	1,280	11–64	0.27	×	
EF 500mm f/4L IS USM	700	910	1,120	5.6–64	0.17	○		1,000	1,300	1,600	8–90	0.27	×	*3,4
EF 600mm f/4L IS USM	840	1,092	1,344	5.6–64	0.17	○		1,200	1,560	1,920	8–90	0.27	×	*3,4
EF 1200mm f/5.6L USM	1,680	2,184	2,688	8–45	0.12	×		2,400	3,120	3,840	11–64	0.27	×	
EF 70-200mm f/2.8L IS USM	98–280	127–364	157–448	4–45	0.23	○*1		140–400	182–520	224–640	5.6–64	0.34	○*1	
EF 70-200mm f/2.8L USM	98–280	127–364	157–448	4–45	0.22	○		140–400	182–520	224–640	5.6–64	0.44	○	
EF 70-200mm f/4L IS USM / USM	98–280	127–364	157–448	5.6–45	0.29	○		140–400	182–520	224–640	8–64	0.42	×	*3
EF 100-400mm f/4.5-5.6L IS USM	140–560	182–728	224–896	6.7–54	0.28	×	*3,4	200–800	260–1,120	320–1,280	9.5–76	0.40	×	*4

For Best Results with your Canon EOS Camera Use Original Canon EF Lenses.

As an owner of a Canon EOS camera, you will achieve the best results in your photography using Canon's own EF lenses. Each EOS camera body and each EF Lens has its own built-in microcomputer. These microcomputers store a range of special data to ensure the smooth operation of bodies and EF lenses which support two-way digital communications between each part to allow exchange of information. Since the EOS System's market launch in 1987, new functions have been added on a continuing basis. These improvements include adding Optical Image Stabilizer to some lenses, speeding up the AF function, increasing the number of focusing points, and the addition of the Eye Controlled Focus™ Function. As the system's range of functions has evolved, the nature of the basic system of communications between lens and body has evolved as well, ensuring that complete compatibility is maintained. This process of evolution will continue in the future with the addition of more new specifications, resulting in still further gains in reliability. Accordingly, in order to realize the maximum performance of the EOS System and thereby achieve the highest possible photographic quality, we recommend that you use Canon EF lenses and Canon brand name accessories, since they are designed and manufactured to match the special qualities of your EOS camera.

*1 If the EF 70-200mm f/2.8L USM lens is attached to an EOS camera having multiple focusing points and an Extender is attached to the lens, only the center focusing point will be usable for AF. *2 The autofocus range is from 2.6 feet (0.8m) to infinity. *3 With the EOS-1Ds Mark III, EOS-1Ds Mark II, EOS-1D Mark II, EOS-1D Mark II, EOS-1D, EOS-10s, EOS-1v and EOS-3, AF is possible with the center focusing point only. *4 The Image Stabilizer does not operate with the following cameras: EOS650, 630, 620, 600, RT, 700, 750, 850, EOS-1, A2, A2E, 10s, ELAN, Rebel, Rebel SL, Rebel II and Rebel SLi.



SPEEDLITE TECHNOLOGY



Integral to the EOS System, Canon Speedlites are the ideal flash source for EOS SLRs. They are technologically advanced to provide perfect exposure and illumination with just about any subject, yet operation is remarkably simple. Whether you're an amateur or an expert, Canon Speedlites make it easy to obtain professional results.

Sophisticated Flash Control Modes

E-TTL—In E-TTL (Evaluative Through-The-Lens) flash exposure control mode, meter readings are taken through the lens, but not off the focal plane. Using a preflash fired after the shutter button has been fully depressed—but before the camera's reflex mirror goes up—E-TTL uses the camera's evaluative metering sensor to compare the ambient light values with the light reflected from the subject by the preflash. The camera then calculates and stores the flash output required

for optimum exposure of the main subject (as identified by the AF point) and the background. E-TTL requires the use of EX-series dedicated Speedlites such as the 580EX II, 430EX, 220EX, MT-24EX, or MR-14EX in combination with a compatible camera. **E-TTL II**—Available on Canon's EOS SLR cameras, E-TTL II incorporates distance information from compatible EF lenses (see page 35 for details) for more versatile flash exposure control. E-TTL II minimizes underexposure that can occur with straight reflections by ignoring sensor areas that report abnormally high levels. This feature is useful when shooting a subject with a highly reflective object in the background, or if the subject itself is highly reflective. In addition, because distance information is used in calculating the flash output level, E-TTL II prevents overexposure when photographers lock focus and recompose. For example, with the EOS-1D Mark III, the ambient light is first measured using the camera's 63-zone

SLR Compatibility

Camera Model	E-TTL	E-TTL II	A-TTL / TTL
EOS-1Ds Mark III	No	Yes†	Not Possible
EOS-1D Mark III	No	Yes†	Not Possible
EOS 5D	No	Yes†	Not Possible
EOS 40D	No	Yes†	Not Possible
EOS 30D	No	Yes†	Not Possible
EOS Digital Rebel XTi / XT	No	Yes†	Not Possible
EOS-1v / EOS-3	Yes	No	4-point/3-zone
EOS ELAN 7nE	Yes	Yes	4-point/3-zone
EOS Rebel T2 / T2i	No	Yes	Not Possible
EOS Rebel K2 / K2i	Yes	No	4-point/3-zone

Speedlite Compatibility

	E-TTL / E-TTL II	A-TTL	TTL	Manual
580EX II	Yes††	No	Yes†††	Yes
430EX	Yes††	No	No	No
220EX	Yes††	No	Yes†††	No
MR-14EX	Yes††	No	Yes†††	Yes
MT-24EX	Yes††	No	Yes†††	Yes

† Not Linked to AF point.

†† Requires EOS body that supports E-TTL and E-TTL II respectively.

††† Defaults to TTL in all conditions except direct flash in the camera's Program mode.

† Not Linked to AF point.
†† Requires EOS body that supports E-TTL and E-TTL II respectively.
††† Defaults to TTL in all conditions except direct flash in the camera's Program mode.

metering when the shutter button is pressed. Next, a preflash is fired and the metering sensor takes readings. The ambient and preflash readings are compared. The metering areas having small differences are selected as the main flash exposure areas. Areas with large discrepancies between ambient and preflash readings are excluded or down-weighted because they are assumed to contain a highly reflective subject, or the subject is not in that part of the frame—an assumption validated by distance information. The algorithm thus avoids chronic underexposure problems in such situations. These readings are weighted, averaged, and compared with the ambient light reading and the main flash output is then set and stored in memory.

The E-TTL II, in effect, captures the subject as a “plane” and not as a “point.” As a result, EOS SLR cameras can deliver consistent flash exposures even if the subject contains various colors and levels of reflection. The camera also allows the user to select an averaged metering pattern through custom function settings.

TTL*—TTL (Through-The-Lens) is the standard flash exposure control mode used by the built-in flash units that come with some 35mm EOS cameras. Unlike E-TTL or E-TTL II, TTL reads flash illumination reflected from the film during the exposure. When the camera is set to Program AE mode, TTL flash sets an aperture based on the ambient light level.

Flash Exposure Lock (FE Lock)

FE Lock adds auto exposure lock and spot metering functions when shooting with EX-series Speedlites and E-TTL compatible EOS cameras. The EX-series Speedlite's preflash fires when the camera's AE Lock button is depressed, storing a spot meter reading of flash and ambient lighting data for up to 16 seconds. This provides enough time to not only

recompose the shot, but also alter the ambient light exposure for maximum creative control. FE Lock is extremely useful when you wish to recompose after focus lock or to place the main subject in a part of the frame not covered by one of the focusing points. It can also eliminate potential exposure errors caused by unwanted reflections from surfaces like windows or mirrors. **Adjusting Ambient Exposure in FE Lock****—After preflashing the subject with the FE Lock button, ambient exposure can be adjusted by turning the Quick Control Dial. The ambient exposure level is displayed on the exposure level scale in the viewfinder and on the external LCD panel.

FP Mode***

FP (focal-plane) flash, or High-speed Sync, enables E-TTL and E-TTL II compatible cameras equipped with an EX-series Speedlite to synchronize flash at



Taken with MT-24EX and EOS-1v HS

SPEEDLITES



High-Speed Sync — EF 135mm f/2.0L USM lens •f/2 •1/750 sec.

shutter speeds faster than the camera's normal maximum sync speed. Even in bright daylight, for example, a fast lens can be used at a wide aperture to reduce depth-of-field and emphasize the subject. FP flash can be combined with E-TTL, E-TTL II, or FE Lock, and is available in all AE modes plus Manual.

Flash Exposure Compensation****

This setting adjusts flash output without changing the shutter speed or aperture. It's a particularly effective way to fine-tune the balance between foreground and background exposure for fill flash shots, but it can also be used to compensate for extremely bright or dark tones in the subject.

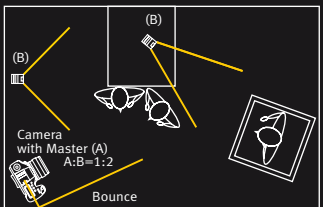
Second-Curtain Sync

Instead of firing the instant the shutter opens, Second-Curtain Sync fires the flash at the end of the exposure, allowing streaks of light to flow naturally behind a moving subject. This creative flash mode is most effective with slower shutter speeds and subjects with light sources, such as the headlights of a moving car.

Stroboscopic Flash

Stroboscopic flash is a series of flashes fired in rapid succession during a single exposure. With stroboscopic flash, multiple images of a moving subject appear in the photograph. Using this mode, you can analyze a golf swing or record the shattering of a windowpane. (Available with Speedlite 580EX II, Macro Ring Lite MR-14EX and Macro Twin Lite MT-24EX).

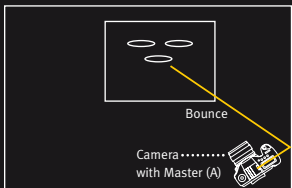
* A-TTL and TTL are not compatible with digital SLRs. See lens chart for a listing of lenses that supply distance information.
** Ambient exposure cannot be adjusted when the camera is set to Bulb mode or in low-light situations when the camera is set to Program AE or A-DEP.
*** Unlike conventional electronic flash, FP flash output (guide number) decreases as shutter speed increases above normal X-sync speed.
**** Flash exposure compensation can be set with most current Speedlites, and it can also be set with all current EOS cameras other than the EOS Rebel series and EOS Digital Rebel.



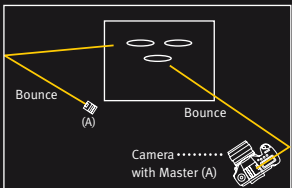
Sample Photo Analysis – Three flash units provided illumination. The light from the master flash unit (A), a Speedlite 580EX II mounted on the camera, was bounced off the wall to soften its intensity before reaching the two violin makers. A slave 580EX II (B) was set far enough away on a desk to be pointed directly at the statue, and another 580EX II (C) was used to light up the overall office. Based on the results displayed on the camera's LCD monitor, the brightness of the master flash unit was halved to achieve natural lighting.

Wireless Flash Photography

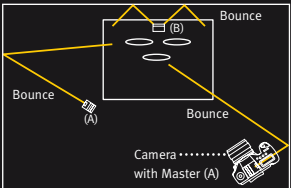
Canon's EX series Speedlites have made multiple-flash photography simple, wireless and automatic. Using either the Speedlite 580EX II or the Speedlite Transmitter ST-E2 as a master unit, wireless signals are transmitted to an unlimited number of Speedlites 580EX II or 430EX, creating myriad possibilities for lighting, no matter the location.



1. Set up the main flash unit – To prevent the strong shadows a direct flash would produce, the main flash was bounced off a wall near the camera to soften the lighting.



2. Add an auxiliary flash unit – Remaining shadows were weakened by bouncing an auxiliary flash (A) off another wall to hit the subjects from a direction opposite that of the main flash unit.



3. Add another auxiliary flash unit – To improve gradation and contrast, another auxiliary flash unit (B) was set up behind the subjects. Its light was bounced off the back wall to accent key details of the image.

E-TTL/E-TTL II Wireless Autoflash Control

Up to three groups (for main, fill, and background) of slave units can be set up for comprehensive control of flash lighting. The Speedlite slave units can be assigned to group A, B, or C, with output ratio between groups A and B adjustable from 8:1 to 1:1 or 1:1 to 1:8. The output of the group C can be adjusted through flash exposure compensation. You can concentrate on perfect lighting because the E-TTL/E-TTL II autoflash system controls the total flash output to ensure consistently correct exposure. Also, when Speedlite 580EX II is used with EOS Digital, EOS-1v, EOS-3, EOS ELAN 7 series, or EOS Rebel T2 SLRs, you can fire a modeling (preview) flash for a full second at 70Hz by pressing the depth-of-field preview button. Even with multiple Speedlites, the modeling flash fires according to the ratios you have set. E-TTL/E-TTL II wireless autoflash also supports most other Speedlite features, such as FE Lock, FP Flash, Flash Exposure Bracketing/Compensation, and Stroboscopic Flash. Finally, for macro shooting, the Macro Ring Lite MR-14EX and Macro Twin Lite MT-24EX can be used as master units, as well.

Perfect Flash Illumination

Canon offers a full range of Speedlite flash units compatible with EOS System cameras for a wide variety of applications and photographers' needs. They range from simple, economical flashes to high-power, highly advanced Speedlites for professional use.



Speedlites



Speedlite 580EX II

- Approx. 20% faster recycling time compared to 580EX.
- Superior evenness of exposure, center to corner of frame.
- Higher max. Guide No. at 105mm setting (max. GN 190, feet).
- Auto conversion of flash coverage with compatible digital SLR cameras.*
- White Balance info communicated instantly to compatible digital SLR cameras.*
- Full swivel, 180° in either direction.
- AF-assist beam compatible with all AF points on every EOS SLR.
- Dust- and water-resistance to match the EOS-1D Mark III.



Speedlite 430EX

- Approx. 40% faster recycling time compared to 420EX.
- High Guide No. at 105mm setting (max. GN 141, feet).
- Camera tells Flash about Autozoom (24-105mm), to adjust for camera sensor size.*
- Flash tells Camera about color temperature: to adjust white balance.*
- AF-assist beam compatible with up to nine AF points of an EOS SLR.
- Rear LCD panel and six Custom Functions setting button.
- Built-in wide panel for 14mm angle of view.



Speedlite 220EX

- Smallest and lightest EOS Speedlite, with full E-TTL compatibility.
- Covers lenses as wide as 28mm (full-frame cameras) or 17mm (APS-C size sensors).
- Hot-shoe lock with a single motion.
- Flash confirmation lamp (after firing).
- Fast recycle time, and Save Energy (SE) feature.

Speedlite Transmitter



Speedlite Transmitter ST-E2

- Dedicated transmitter to control unlimited number of slave flashes.
- For Speedlites 580EX II and 430EX (also 580EX, 550EX and 420EX).
- Controls slave units up to 33 ft. outdoors and 49.5 ft. indoors.

*Feature compatible with EOS-1Ds Mark III, 1D Mark III, 1Ds Mark II, 1D Mark II n, 1D Mark II, 5D, 40D, 30D, 20D, 20Da, Digital Rebel XT and Digital Rebel XT only (some earlier models require firmware upgrade).

Macro Lites



Taken with MT-24EX and EOS-1D



Macro Twin Lite MT-24EX

- Attaches to all Canon EF macro lenses (EF 180mm f/3.5L requires Macro Lite Adapter 72C).
- Twin flash heads can be rotated over 80° angle around lens in 5 degree increments.
- Heads can be swiveled or bounced and can be removed from mounting ring for added control.
- Powerful Guide Number of 78 (feet, at ISO 100), full E-TTL control and E-TTL features including FEL, Hi-speed sync, and FEB.



Taken with MR-14EX, EOS-1Ds and EF 50mm f/2.5 Compact Macro Lens ©Rick Sammon



Macro Ring Lite MR-14EX

- Twin-tube ring lite designed for close-up photography with EF Macro lenses; Flash tubes can fire together or independently.
- Compatible with all EOS bodies.
- Supports E-TTL/E-TTL II Wireless Autoflash in conjunction with one or more compatible EX Speedlites.
- Incandescent focusing lamps and two forms of modeling flash permit preview of lighting effects.

EX-series Speedlite Lineup

	Speedlite 580EX II	Speedlite 430EX	Speedlite 220EX	Macro Twin Lite MT-24EX	Macro Ring Lite MR-14EX
Dimensions (W x H x D)	3.0 x 5.4 x 4.6 in. 76 x 137 x 117mm	2.8 x 4.8 x 4.0 in. 72 x 122 x 101mm	2.7 x 3.62 x 2.42 in. 65 x 92 x 61.3mm	Control Unit: 2.9 x 4.9 x 3.8 in. 74 x 125.9 x 97.4mm Flash Unit: 9.3 x 3.5 x 1.9 in. 235 x 90.4 x 49mm	Control Unit: 2.9 x 4.9 x 3.8 in. 74 x 125.9 x 97.4mm Flash Unit: 4.44 x 4.96 x 1.02 in. 112.8 x 126 x 25.6mm
Weight (without batteries)	13.2 oz./375g	11.6 oz./330g	5.6 oz./160g	20.64 oz./585g (combined flash & control units)	15.1 oz./428g (combined flash & control units)
Compatibility	All EOS SLRs	All EOS SLRs	All EOS SLRs	All EOS SLRs	All EOS SLRs
Max. Guide Number (ISO 100)	190 ft./58m	141 ft./43m	72.2 ft./22m	79 ft./24m	45.9 ft./14m
Power Source	AA (Alkaline, re-chargeable NiCd, Lithium, Ni-MH) batteries (x4); Compact Battery Pack CP-E4; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium, Ni-MH) batteries (x4)	AA (Alkaline, re-chargeable NiCd, Lithium, Ni-MH) batteries (x4)	AA (Alkaline, re-chargeable NiCd, Lithium, Ni-MH) batteries (x4); Compact Battery Pack CP-E3; Transistor Pack E	AA (Alkaline, re-chargeable NiCd, Lithium, Ni-MH) batteries (x4); Compact Battery Pack CP-E3; Transistor Pack E

Speedlite to the Max

Whether adding a battery pack, connecting two or more Speedlite flashes, or creating a complex wireless lighting solution, Canon has flash accessories for almost any photographic situation that are perfect complements to your Speedlite.



EF 85mm f/1.2L USM •f/2 •1/30



Compact Battery Pack CP-E4

This dedicated external power pack is dust/water-resistant and makes the entire flash system dust/water-resistant. The power pack's performance is the same as the Compact Battery Pack CP-E3.



Transistor Pack E

A high-performance battery pack with interchangeable power supplies. Available as Transistor Pack E (six alkaline batteries in Battery Magazine TP) or transistor Pack E Ni-Cd Set (Ni-Cd Pack TP and charger). Both versions includes Connecting Cord ET.



Ni-Cd Pack TP/Ni-Cd Charger TP

Additional rechargeable Ni-Cd Pack TP batteries are available separately. They can also be freely interchanged with Battery Magazine TP. The charger TP recharges a Ni-Cd Pack TP in approximately 15 hours.



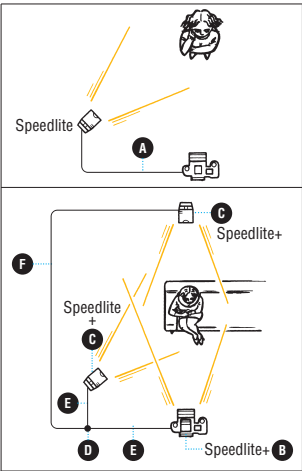
Battery Magazine TP

This magazine holds six commonly available C-size alkaline batteries. Included with Transistor Pack E, it is available separately for instant battery changes during shooting. Can be used in place of the Ni-Cd Pack TP. Connecting Cord ET is also available separately.

Other Speedlite Accessories

	A	B	C	D	E	F
Camera Compatibility	All EOS SLRs (Except 630 & RT) All 35mm and APS SLRs (Not compatible with Digital SLRs or PowerShot digital cameras)					
Description	Dust- and water-resistant 2 ft. (0.6m) TTL cord; retains all on-camera flash functions. Same quick connect as 580EX II.	Placed in the EOS camera's accessory shoe, this adapter controls up to 4 off-camera Speedlites.	For off-camera applications of Speedlite flash units, this adapter will accept one Speedlite and a connecting cord to the camera.	This connector accepts up to 4 connecting cords.	This 2 ft./60cm coiled cord has connections on both ends for TTL Distributor, OA-2, and/or Hot Shoe Adapter 3.	This 9.8 ft./3m straight cord has connections on both ends for TTL Distributor, OA-2, and/or Hot Shoe Adapter 3.

* These accessories provide TTL or manual flash control, but are not compatible with E-TTL or E-TTL II; no automatic flash with EOS digital SLRs.



Recycling Times and Shooting Capacities (580EX II, 480EG†, MR-14EX and MT-24EX)

	With the 580EX II		With the 480EG†		MR-14EX		MT-24EX	
	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)	Recycling Time (sec.)	Shooting Capacity (No. of Flashes)
Compact Battery Pack CP-E4 (w / Alkaline Batteries)	0.1~2.0	350~2,450	0.1~5	400~2,500	0.1~3	450~2,800	0.1~3	450~2,800
Compact Battery Pack CP-E4 (w / Ni-MH Batteries)	0.1~1.5	400~2,800	0.1~5	150~1,000	0.1~5	150~1,000	0.1~5	150~1,000
Transistor Pack E (w / Alkaline Batteries)	0.1~5	350~2,200	0.2~17	100~700	0.1~4	400~2,500	0.1~4	400~2,500
Transistor Pack E Ni-Cd Set	0.1~3	300~1,800	0.2~6	350~2,000	0.1~3	330~2,000	0.1~3	330~2,000

Compatibility Chart

	Compact Battery Pack CP-E4	Compact Battery Pack CP-E3†	Transistor Pack E†
Speedlite 580EX II	●	●	●
Speedlite 430EX	—	—	—
Speedlite 220EX	—	—	—
Macro Twin Lite MT-24EX	●	●	●
Macro Ring Lite MR-14EX	●	●	●
Speedlite 540EZ†	●	●	●
Speedlite 480EG†	●	●	●
Speedlite 430EZ†	●	●	●
Weight	5.5 oz./155g	5.5 oz./155g	29.8 oz./530g (without batteries)

† Discontinued product, for reference only.

EOS SYSTEM ACCESSORIES

Digital Accessories




Designed to help you get the most out of your EOS digital SLR, Canon has designed a number of different accessories, including power supplies and grips to extend battery life. Other specialized accessories include the Data Verification kit, CompactFlash (CF) cards, cases and much more.

Battery Grips

				
	Battery Grip BG-E4*	Battery Grip BG-E3*	Battery Grip BG-E2*	Battery Grip BG-E2N*
Weight	11.3 oz./320g (without batteries)	8.1 oz./230g (without batteries)	10.2 oz./290g (without batteries)	TBA
Compatibility	EOS 5D	EOS Digital Rebel XTi, Digital Rebel XT	EOS 30D, 20D, 20Da	EOS 40D
Functions	Shutter-Release button, AE/FE Lock button, Main Dial, AF-frame-select button	Shutter-Release button, AE/FE Lock/ Index/ Reduce button, Main Dial, AF-frame-select button, Aperture/ Exposure compensation button	Shutter-Release button, AE/FE Lock button, Main Dial, AF frame-select button	Shutter-Release button, AE/FE Lock button, Main Dial, AF frame-select button
Power Source	BP-511A/511/512/514 (x1 or x2), AA-size batteries (x6), AC Adapter Kit ACK-E2, Compact Power Adapter CA-PS400 plus DC Coupler DR-400	NB-2LH x2; AA-size battery (x6); or AC Adapter ACK700	BP-511A/511/ 512/514 (x1 or x2), size-AA-size batteries (x6), or AC Adapter Kit ACK-E2, or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400	BP-511A/511/ 512/514 (x1 or x2), size-AA-size batteries (x6), or AC Adapter Kit ACK-E2, or Compact Power Adapter CA-PS400 plus DC-Coupler DR-400

EOS 40D with Battery Grip BG-E2N

Batteries, Chargers and Adapters

								
	Ni-MH Pack NP-E3	Battery Pack BP-511A/ BP-512/BP-514	Battery Pack LP-E4	Battery Pack NB-2LH	Battery Charger LC-E4	Battery Charger CG-580	Battery Charger CB-5L	Battery Charger CB-2LW
Weight	11.8 oz./325g	2.5 oz./70g	6.3 oz./180g	1.52 oz./43g	TBA	5.6 oz./160g	3.5 oz./110g (including cord)	TBA
Compatibility	EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS-1Ds Mark III, 1D Mark III	EOS Digital Rebel XTi, Digital Rebel XT	EOS-1Ds Mark III, 1D Mark III	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS Digital Rebel XTi, Digital Rebel XT
Description	Battery pack has a rated voltage of 12V, a rated capacity of 1,650 mAh and is lined with silicon rubber packing to enhance water and dust resistance. Uses the NC-E2 charger (recharges in about 120 min- utes).	High-capacity lithi- um-ion battery. BP- 511A has a different contour and 26% more storage capacity than BP- 512. Note: EOS D30, D60 and Battery Grip BG-ED3 cannot use BP-512 series batteries.	High-capacity (2300mAh) lithi- um-ion battery pack is 40% less volume and 46% lighter than the NP-E3. It can also communicate information with the camera and be viewed with Battery Info. Menu.	Lithium-ion battery pack with a 720mAh capacity. The battery cover has a little hole whose orientation can be used to remind you whether the battery has been recharged or not.	Two battery packs can be attached. It takes about 120 min. to recharge one bat- tery pack. To enable an accurate battery check, calibration is possible. The charger is compati- ble with DC power (12 V/24 V).	Compact and light battery charger for BP-511A/BP-511/ BP-512/BP-514 as well as BP-522 and BP-533 for video camcorders.	Compact and light battery charger for BP-511A/BP-511/ BP-512/BP-514 as well as BP-522 and BP-533 for video camcorders.	Dedicated battery charger for Battery Pack NB-2LH. It has a built-in power plug and can be recharge the bat- tery about 90 minutes.
								
	DC Coupler DR-400	AC Adapter Kit ACK-E4	AC Adapter Kit ACK-DC20	Compact Power Adapter CA-PS400	DC Coupler Kit DCK-E1	AC Adapter Kit ACK-E2		
Weight	3.9 oz./123g (including cord)	TBA	13.6 oz./386 (including cord)	10.1 oz./287g (excluding AC cord)	5.3 oz./150g (DC Coupler) 7.2 oz./205g (AC Adapter)	3.9 oz./123g (AC-E2 unit only)		
Compatibility	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS-1Ds Mark III, 1D Mark III	EOS Digital Rebel XTi, Digital Rebel XT	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel	EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D	EOS 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Digital Rebel		
Description	Allows the camera to draw power directly from an AC power source when con- nected to the CA-PS400 Power Adapter or AC Adapter ACK-E2.	Allows the camera to con- nect the DC cord to the AC adapter terminal. Kit includes the AC adapter, power cord, and DC cou- pler. It prevents accidental disconnection.	Allows the camera to draw power directly from an AC power source. Kit includes Compact Power Adapter CA-PS700, DC Coupler DR- 700 and DR20.	Successively charges two BP-511A/BP-511/ BP-512/BP-514 battery packs. When connected to the DR-400, it allows the camera to draw power directly from an AC power source.	Allows the camera to draw power directly from an AC power source. Kit includes a dedicated DC Coupler and AC Adapter PA-V16.	Allows the camera to draw power directly from an AC power source. Kit includes a dedicated AC Adapter and DC Coupler DR-400. Compact and lightweight design (smaller than the CA-PS400).		



EOS 40D with Battery Grip BG-E2N

Original Data Security Kit OSK-E3/ Data Verification Kit DVK-E2

An invaluable tool for law enforcement and other documentary purposes, Canon's exclusive Data Verification that verifies images taken with the EOS-1Ds Mark III, EOS-1D Mark III, EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 5D, 40D, 30D, 20D or 20Da have not been altered in any manner. Containing a dedicated card (Original Data Security (OS) card with OSK-E3 and Secure Mobile Card with DVK-E2) and USB reader/writer (writer only with OSK-E3), together with special Windows 98SE/2000/ME/XP software (2000/ XP only with OSK-E3 and DVK-E2), the Data Verification Kit can detect even the slightest discrepancy or alteration on any image taken with a compatible camera. The encryption feature can only be used with the EOS-1Ds Mark III and EOS-1D Mark III.



OSK-E3 (for EOS-1Ds Mark III, 1D Mark III, 1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 5D, 40D, 30D, 20D, 20Da)






DVK-E2 (for EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 5D, 40D, 30D, 20D and 20Da)

CompactFlash (CF) and SD Cards

SimpleTech® CF and SD cards are available through Canon. These memory cards come in a variety of capacities including 512MB, 1GB and 4GB.



Interface & Video Cable

			
	Interface Cable IFC-200U/IFC-500U	Interface Cable IFC-200D6/IFC-200D4**/ IFC-200D44	Interface Cable IFC-450D6*/IFC-450D4/ IFC-450D44
Length	6.9 ft. (1.9m)/15.4 ft. (4.7m)	6.6 ft. (2m)	14.8 ft. (4.5m)
Compatibility	USB cable for EOS-1Ds Mark III and EOS-1D Mark III.	D6: EOS-1Ds, 1D D4: EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D D44: EOS-1Ds Mark II, 1D Mark II n, 1D Mark II IEEE 1394 (FireWire®) interface cables used to connect the EOS to a MAC or Windows.	
Description		D6: 6-pin/6-pin, D4: 4-pin/6-pin, D44: 4-pin/4-pin Mark II series cameras have 4-pin FireWire connector.	



			† Comes standard with the EOS-1Ds Mark III, 1D Mark III, 40D * Comes standard with the EOS-1Ds ** Comes standard with the EOS-1D Mark II *** Comes standard with the EOS 10D and Digital Rebel **** Comes standard with the EOS-1Ds Mark III, 1D Mark III, 1Ds Mark II, 1D Mark II n, 1D Mark II, 1D Mark II n, 1D Mark II, 20D, 10D, Digital Rebel XTi, Rebel XT, Digital Rebel 200 cable: EOS-1Ds Mark II, 1D Mark II, 20D, 10D, Digital Rebel 200 cable: EOS D60, D30
Length	3.3 ft./1m	4.8 ft./1.45m	
Compatibility	400 cable: EOS-1Ds Mark II, 1D Mark II n, 1D Mark II, 5D, 30D, 20D, 20Da, 10D, Digital Rebel XTi, Rebel XT, Digital Rebel 200 cable: EOS-1Ds Mark II, 1D Mark II, 20D, 10D, Digital Rebel 200 cable: EOS D60, D30	All EOS Digital SLRs except original EOS-1D and EOS-1Ds	
Description	USB interface cables used to connect the EOS to a MAC or Windows.	Enables direct image display from the EOS to a television or a similar display device.	

Image Format and Capacity Chart

Image Format	Recording Resolution	Recording Method	Compression Rate	Image File Size (MB)	Recording Capacity (shot)
EOS-1Ds Mark III* JPEG	Large 5616 x 3744 (Approx. 21.00 megapixels)	JPEG	Low Compression	TBA	TBA
	Medium 1 4992 x 3328 (Approx. 16.6 megapixels)			TBA	TBA
	Medium 2 4080 x 2720 (Approx. 11.0 megapixels)			TBA	TBA
	Small 1936 x 1288 (Approx. 2.5 megapixels)			TBA	TBA
RAW + JPEG	.CR2 5616 x 3744 (Approx. 21.00 megapixels)	Lossless Compression	—	TBA	TBA
RAW + JPEG	Large Medium 1 Medium 2 Small	RAW + Separate JPEG File	—	TBA TBA TBA TBA	TBA TBA TBA TBA
sRAW + JPEG	.CR2 2784 x 1856 (Approx. 5.2 megapixels)	Lossless Compression	—	TBA	TBA
sRAW + JPEG	Large Medium 1 Medium 2 Small	sRAW + Separate JPEG File	—	TBA TBA TBA TBA	TBA TBA TBA TBA
EOS-1D JPEG	Mark III* Large 3888 x 2592 (Approx. 10.10 megapixels)	JPEG	Low Compression	3.5	260
	Medium 1 3456 x 2304 (Approx. 8.0 megapixels)			2.8	320
	Medium 2 2816 x 1880 (Approx. 5.3 megapixels)			2.1	420
	Small 1936 x 1288 (Approx. 2.5 megapixels)			1.2	710
RAW + JPEG	.CR2 3888 x 2592 (Approx. 10.10 megapixels)	Lossless Compression	—	13.0	66
RAW + JPEG	Large Medium 1 Medium 2 Small	RAW + Separate JPEG File	—	13.0 + 3.5 13.0 + 2.1 13.0 + 1.2	52 54 60
sRAW + JPEG	.CR2 1936 x 1288 (Approx. 2.5 megapixels)	Lossless Compression	—	7.6	110
sRAW + JPEG	Large Medium 1 Medium 2 Small	sRAW + Separate JPEG File	—	7.6 + 3.5 7.6 + 2.8 7.6 + 2.1 7.6 + 1.2	76 81 87 95
EOS 5D** JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	JPEG	Low Compression High Compression Low Compression High Compression Low Compression High Compression	4.6 2.3 2.7 1.4 2.0 1.0	101 196 168 319 233 446
RAW + JPEG	.CR2 3888 x 2592 (Approx. 10.10 megapixels)	Lossless Compression	—	12.9	29
RAW + JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	RAW + Separate JPEG File	—	— — — — — —	22 25 24 26 25 27
EOS 40D JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	JPEG	Low Compression High Compression Low Compression High Compression Low Compression High Compression	3.5 1.8 2.1 1.1 1.2 0.7	274 523 454 854 779 1451
RAW + JPEG	.CR2 3888 x 2592 (Approx. 10.10 megapixels)	Lossless Compression	—	12.4	76
RAW + JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	RAW + Separate JPEG File	—	12.4 + 3.5 12.4 + 1.8 12.4 + 2.1 12.4 + 1.1 12.4 + 1.2 12.4 + 0.7	59 66 65 70 69 72
sRAW + JPEG	.CR2 1936 x 1288 (Approx. 2.5 megapixels)	Lossless Compression	—	7.1	135
sRAW + JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	sRAW + Separate JPEG File	—	7.1 + 3.5 7.1 + 1.8 7.1 + 2.1 7.1 + 1.1 7.1 + 1.2 7.1 + 0.7	90 107 103 116 115 124
EOS 30D JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	JPEG	Low Compression High Compression Low Compression High Compression Low Compression High Compression	3.6 1.8 2.2 1.1 1.2 0.6	133 267 225 442 392 761
RAW + JPEG	.CR2 3504 x 2336 (Approx. 8.2 megapixels)	Lossless Compression	—	8.7	55
RAW + JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	RAW + Separate JPEG File	—	— — — — — —	39 45 44 49 48 51
EOS Digital Rebel XTi** JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	JPEG	Low Compression High Compression Low Compression High Compression Low Compression High Compression	3.8 2.0 2.3 1.2 1.3 0.7	130 249 216 410 376 709
RAW + JPEG	.CR2 3888 x 2592 (Approx. 10.1 megapixels)	Lossless Compression	—	9.8	50
RAW+ JPEG	Large/Fine EOS Digital Rebel XTi** Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	RAW + Separate JPEG File	—	—	36
EOS Digital Rebel XT** JPEG	Large/Fine Large/Normal Medium/Fine Medium/Normal Small/Fine Small/Normal	JPEG	Low Compression High Compression Low Compression High Compression Low Compression High Compression	3.3 1.7 2.0 1.0 1.2 0.6	145 279 245 466 419 790
RAW + JPEG	.CR2 3456 x 2304 (Approx. 8.0 megapixels)	Lossless Compression	—	8.3	58
RAW+ JPEG	Large/Fine —	RAW + Separate JPEG File	—	—	41

JPEG file sizes will vary depending on the subjects, shooting mode, and ISO speed.
*Based on a 1GB CF card, JPEG quality 8, ISO 100, Standard Picture Style and Canon's testing standard.
**Based on ISO 100, 512MB CF card and Canon's testing standards.

Wireless

Canon’s Wireless File Transmitters enable fast, wireless image transfer from EOS Digital cameras directly to a computer. This amazing productivity tool eliminates the need to stop and upload image files to the computer, allowing photographers to concentrate on shooting photographs.



EOS-1D Mark III with Wireless File Transmitter WFT-E2A

Wireless File Transmitter



Wireless File Transmitter WFT-E3A
New wireless transmitter dedicated to the EOS 40D camera. Completely integrated design for outstanding handling; includes vertical controls. Wireless transmission (802.11b or g) to Mac or Windows computers. Three separate wireless methods, including wireless remote control of camera from computer. Transmits up to 492 ft. (150m), depending on environment and computer set-up; wired Ethernet connection up to 1,000 ft. (330m). Its USB port allows an external hard drive to be directly connected to the camera.

Compatibility
EOS 40D



Wireless File Transmitter WFT-E2A
Canon’s Wireless File Transmitter WFT-E2A allows photographers transmit images from cameras directly to a computer over a wired or wireless local area network (LAN), incorporates a number of significant features into a robust, camera-powered system to make wireless transfer up to 492 ft. (150m) faster, simpler and less cumbersome than WFT-E1A. The WFT-E2A is smaller and attaches to the side of the camera.

Compatibility
EOS-1Ds Mark III, 1D Mark III



Wireless File Transmitter WFT-E1A
The WFT-E1A offers several different ways of transmitting image data: it can communicate directly with a local computer outfitted with a wireless LAN computer, or with a direct Ethernet connection. It can also connect to a remote server through a wireless access point connection. Built to withstand the rigors of professional shooting, the WFT-E1A is the perfect complement to an EOS System.

Compatibility
EOS-1Ds Mark II, 1D Mark II n, 1D Mark II, 5D, 30D, 20D and 20Da only (some earlier models require firmware upgrade).

Wireless Technology at Work

Sports/Photojournalism

Wireless File transfer has already found a home with sports photographers and photojournalists, who benefit from the speed and ease of transferring images while they shoot: by transmitting images to a local computer, an assistant manages and transmits image files immediately. This way, the photographer can meet any deadline and can even get feedback on images while shooting. And, since they are transmitting their files, photographers don’t have to worry about changing memory cards. Whether capturing the winning serve, or the handshake at the net, the photographer will never miss a minute of the action.



Commercial Studio Photography

Studio photographers can transfer images automatically, either immediately or after the shooting session. In immediate mode, the art director, client, and assistants can be working, even off-site, giving feedback during the session for greater spontaneity and efficiency. In operation, images transfer to an FTP server via wireless or wired LAN. Wirelessly, the antenna supplied allows approx. up to 492 ft. with the WFT-E1A, more than sufficient for most studios. In wired mode, a port on the side of the unit connects, with an appropriate Ethernet cable, to a computer or other Ethernet device.



Wedding Photography

Wedding photographers can have one less thing to worry about with the Wireless File Transmitter attached to their camera. Free to roam about the ceremony and reception, photographers can feel confident knowing their images are being transferred to their computer as they shoot. They won’t run out of memory cards or lose important shots while offsite downloading images to the computer. They can shoot either vertically or horizontally, transferring their images without worry of getting tangled up in wires. Results can be shared and orders can be taken on the spot, from clients and guests; showing photographs in print or on screen.



* With no obstructions between the transmitting and receiving antennas, and no radio interference. With a large, high-performance antenna attached to the wireless LAN access point.








Remote Control & Date Backs

Canon accessories are the perfect choice to enhance your EOS System’s performance. Whether through recording data or controlling your camera remotely, there’s no substitute for Canon’s own accessories.








EF 100mm f/2.8 Macro •f/4 •1/125 sec.

Remote Controller and Switches

	 Wireless Controller LC-5	 Remote Switch RS-80N3	 Timer Remote Controller TC-80N3	 Remote Switch 60T3	 Remote Switch RS-60E3	 Wireless Remote Controller RC-1	 Wireless Remote Controller RC-5
Compatibility	All EOS Digital SLRs except EOS Digital Rebel series, 1v Hs, 1v, 3	All EOS Digital SLRs except EOS Digital Rebel series, 1v Hs, 1v, 3	All EOS Digital SLRs except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, 1N RS, 1N, 1, A2/A2E, RT*, 630*, 620*, 650*	EOS Digital Rebel XTi, Rebel XT, Digital Rebel, ELAN 7 series, ELAN II/IIe, Rebel T2, Ti, 2000, G, X, XS, XSN, IX	EOS Digital Rebel XTi, Rebel XT, Digital Rebel, ELAN 7 series, II/IIe, ELAN, Rebel T2 Date, Ti Date, K2 Date, 10S	EOS Digital Rebel XTi, Rebel XT, Digital Rebel, ELAN 7 series, II/IIe, ELAN, Rebel T2 Date, Ti Date, K2 Date, IX, 10S
Description	<ul style="list-style-type: none">• An extended-range Wireless Controller system designed for EOS cameras with N3 remote control sockets.• Provides remote shutter release capability.• Max. transmitter to receiver distance of 300 ft./91.5m	<ul style="list-style-type: none">• Remote switch to prevent camera shake for super-telephoto or macro shots and bulb exposures.• Works like a Shutter button, enabling halfway or complete pressing.• Shutter release lock• Connects to N3-type socket.• Cord length: 2.6 ft./80cm.	<ul style="list-style-type: none">• Remote switch with self-timer, interval timer, long-exposure timer, and exposure-count setting feature.• Timer set from 1 sec. to 99 hrs., 59 min., 59 sec.• Easy operations with new dial.• Illuminated LCD panel.• N3-type connector.• Cord length: 2.6 ft./80cm.	<ul style="list-style-type: none">• Electromagnetic cable release with a 3-pin terminal.• Allows independent control of light metering and shutter release.• Cord length: 2 ft./60cm.	<ul style="list-style-type: none">• Compact remote switch replicating all the functions of a shutter release button.• Cord length: 2 ft./60cm.	<ul style="list-style-type: none">• Miniature infrared transmitter.• Set for either instant shutter release or 2-sec. delay.• Activate mirror lock and bulb shutter functions.• Operates as far as 16.4 ft./5m.	<ul style="list-style-type: none">• Compact design.• Operates as far as 16 ft./5m from the camera.

Remote Control Accessories

	 Remote Switch Adapter RA-N3	 Remote Switch Adapter T3	 Cable Release Adapter T3	 Extension Cord ET-1000N3	 Extension Cord 1000T3
Compatibility	All EOS Digital SLRs except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1N RS, 1N, 1, A2/A2E, RT*, 630*, 620*, 650*	N3-compatible cameras**, EOS 1N RS, 1N, 1, A2/A2E, RT*, 630*, 620*, 650*	All EOS Digital SLRs except EOS Digital Rebel series, 1v Hs, 1v, 3	N3-compatible cameras**, EOS 1N RS, 1N, 1, A2/A2E, RT*, 630*, 620*, 650*
Description	<ul style="list-style-type: none">• Enables old-model, T3 terminal-equipped accessories to be connected to cameras with the N3-type socket.	<ul style="list-style-type: none">• Enables use of remote control devices with standard 2-pin subminiature jacks with T3-compatible EOS cameras.	<ul style="list-style-type: none">• Allows conventional mechanical cable release to be used with T3-type remote control sockets.	<ul style="list-style-type: none">• Connects compatible EOS cameras with Timer Remote Controller TC-80N3 or Remote Switch RS-80N3.• Cord length: 33 ft./10m.	<ul style="list-style-type: none">• Used with any other T3-compatible accessories for extension.• Cord length: 33 ft./10m.

* EOS RT, 650, 630 and 620 require Grip GR20 with built-in T3 remote socket.
** T3 accessories require Remote Switch Adapter RA-N3 with N3-series cameras.

Shooting Accessories

For more customization, many of Canon’s EOS cameras are compatible with a vast choice of eyecups, diopter lenses and more for greater versatility in a number of shooting situations.



EF 180mm f/3.5L Macro USM •f/4.5 •1/200 sec.

Eyecups, Rubber Frames and Dioptic Adjustment Lenses

	Anti-Fog Eyepiece Ec	Anti-Fog Eyepiece Ed	Dioptic Adjustment Lens E	Dioptic Adjustment Lens Ed	Eyecup Ed-E	Eyepiece Extender EP-EX15	Angle Finder C
Compatibility	1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	All EOS SLRs except: EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe, IX, IX Lite	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	All EOS SLRs except: EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe, IX, IX Lite	All EOS SLRs (Includes Adapter Ec-C and Ed-C to fit any EOS camera.)
Description	These eyecups use specially treated advanced-process glass, which prevents condensation, or fogging. The eyecups are useful in warm, humid and cold weather, when fogging is most likely to occur. <small>Note: EOS-1Ds Mark III and EOS-1D Mark III use Anti-fog Eyepiece Eg only.</small>		These Dioptic Adjustment lenses provide near- and far-sighted users a clear viewfinder image without the use of eyeglasses. Available in ten types from +3 to -4 dpt to match many types of eyesight, each Dioptic Adjustment Lens fits into the eyepiece holders of the appropriate EOS model for convenient use and a comfortable fit. <small>Note: EOS-1Ds Mark III and EOS-1D Mark III require Dioptic Adjustment Lens Eg only.</small>		This large eyecup keeps out most sunlight and other external light, substantially enhancing viewfinder visibility. It is especially helpful for eye-glass wearers when photographing outdoors. The mount can be rotated for vertical shots.		Extends the eyepiece 5/8" (15mm) from the camera body and reduces viewfinder magnification by 30%. Useful for eye-glass wearers and others to keep the tip of the nose from touching the camera body.
							Angle Finder C lets users adjust the viewing angle while providing a 2.5x magnification for critical focusing, or a full-screen image (1.25x) that includes exposure data. Provided with built-in dioptic adjustment for variations in eyesight.

	Eyecup Eb	Eyecup Ec-II	Eyecup Ed	Eyecup Ef	Eyecup Eg	Rubber Frame Eb*	Rubber Frame Ec*	Rubber Frame Ef*
Compatibility	EOS ELAN, Rebel series**, 700, 750, 850, 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30	EOS-1D Mark III, 1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS-3, A2/A2e, ELAN 7 series, ELAN II/IIe	EOS Digital Rebel XTi, Digital Rebel XT, EOS Digital Rebel, Rebel T2, Ti, K2	EOS-1D Mark III Only	EOS 10S, ELAN, 5D, 40D, 30D, 20D, 20Da, 10D, D60, D30, Rebel series**	EOS-1Ds Mark II, 1Ds, 1D Mark II n, 1D Mark II, 1D, D2000, 1v HS, 1v, 1n RS, 1n, 1	EOS Digital Rebel, Rebel T2, Ti, K2

* Used with Dioptic Adjustment Lens E. ** Except Digital Rebel, Rebel T2, Ti and Rebel K2

Focusing Screens Ef Series

	Ef-A:	Ef-D:	Ef-S:
Compatibility	EOS 40D		
Description	The standard focus screen for EOS 40D. Standard Precision Matte surface, ideal with most lenses including zooms f/3.5 thru 5.6. All matte surface. Includes a special tool to remove existing screen.	Precision Matte surface, with etched grid lines to assist composition. The EOS 40D's AF points remain fully visible. Focus characteristics suited to most lenses.	Exclusively for the EOS 40D, this focus screen is optimized for wide-aperture lenses from f/1.8 to f/2.8. Areas that are slightly out of focus appear more out of focus, making it easier to tell when focus is right-on. Ideal for users who frequently manually-focus in dim light with fast lenses.

Note: All focusing screens include a special tool for removing original screen and installing new screen. EOS-1Ds, EOS-1D Mark II, EOS-1D, EOS-1v HS and EOS-1v—If using New Laser Matte Focus Screens Ec-N or Ec-R, be sure to set camera's Custom Function C.Fn-0 to "0". EOS-3—If using Laser Matte Ec-A, Ec-B, Ec-C II, Ec-C III, Ec-D, Ec-I or Ec-L focus screens, be sure to set camera's Custom Function C.Fn-0 to "1". Exposure compensation is required when combining the focusing screen Ec-R with the EOS-1 or EOS-1n, and when combining the focusing screens Ec-A, B, CII, D, H, I and L with the EOS-1n RS. Refer to each focusing screen's instructions for detailed information.

*EOS-1Ds Mark III, 1D Mark III and 1D Mark II n must be set to Custom Function 00-2 for accurate exposure metering when this screen is installed. Manual exposure is required for use with other EOS-1 series cameras.

Focusing Screens Ec Series

	Ec-A: Microprism	Ec-B: New Split	Ec-CIII: Laser-Matte	Ec-CIV: Laser-Matte	Ec-D: Laser-Matte with Sections	Ec-H: Laser-Matte with Scale
Compatibility	All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1n, 1n RS, EOS-1 and EOS-3					
Description	This matte field screen with microprism focusing spot in the center is used for general photography with all lenses. It achieves best results when using a lens of f/5.6 or faster.	This matte field screen with split-image focusing spot in the center is good for general photography with all lenses.	Standard on the EOS-1D series, EOS-1v HS/ EOS-1v, and compatible with all EF lenses, this screen includes an Area AF ellipse and spot-metering circle. Manual focus can be checked anywhere on the screen.	This Laser Matte Ec-C IV uses a shaping method improved over the Ec-C III. It achieves easier focusing and good background blur. brighter, less grainy, and better balanced.	This is a matte field screen with sections. Grid lines assist in determining accurate picture composition. It is especially well suited for close-up photography or for copy work using EF macro lenses, it can also be used for general photography with all lenses.	A matte field screen with vertical and horizontal scales marked in millimeters, this screen is effective for close-up photography and photomicrography. Useful in determining magnification ratios and composition, this screen can be used with all lenses.

	Ec-I: Laser-Matte with Double Cross-Hair Reticule	Ec-L: Cross-Split Image	Ec-N: New Laser-Matte	Ec-R: New Laser-Matte	Ec-S: Super Precision Matte*
Compatibility	All models of EOS-1Ds and EOS-1D, EOS D2000, EOS-1v, 1n, 1n RS, EOS-1 and EOS-3				
Description	This is a matte field screen with a clear center spot containing a double cross-hair reticule. Focusing is possible using the floating image of the central cross hair. This screen is particularly useful for photomicrography and astrophotography. Surrounding matte field can be used with all lenses.	This matte field screen has a cross-split image in the center, which divides the subject in half both vertically and horizontally for accurate manual focusing. Used for general photography with all lenses, best results are obtained when using a lens of f/5.6 or faster.	This is the standard screen for the EOS-3. The outer oval-shaped area defines the coverage of the 45 AF points; the inner circle is for spot and FEL metering. When shooting, the focusing points will be indicated in red LCD markings. Along with the Ec-R screen, it is approximately 1/2 stop brighter than the Laser-Matte series screens.	This is the standard screen provided with the EOS-1n RS. It compensates for decreased viewfinder brightness due to the low reflection factor of the pellicle mirror. It is about 1/2-stop brighter but otherwise similar to Focusing Screen Ec-CII. It can be used in all EOS-1 series cameras, as well as the EOS-3.	An all-matte focus screen for the EOS-1D Mark II n with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with the other Ec type screens. It's ideally suited for use with f/2.8 and faster lenses, especially for manual focusing.

Focusing Screen Sets for 4x5 and Square Formats

	Ec-1Ds/Ec-1D/Ee: Crop Lines	Ec-1Ds/Ec-1D/Ee: Black Mask
Compatibility	EOS-1Ds/1D Mark III, 1Ds/1D Mark II, 1Ds/1D	
Description	Ideal for the portrait and wedding photographer, the set "Crop Lines" includes two focus screens—one with 4x5 (or 8x10) crop lines etched on the screen, and a second screen with lines for square composition. All exposure metering can be performed normally in camera, and red focus point illumination remains fully active. The other sets "Black Mask" have an opaque black mask outside the picture area. One screen of the set shows the area for 4x5 (or 8x10) cropping, the other shows the area for square cropping. Partial or spot metering is recommended for these screens. E-TTL II flash exposure will definitely require significant compensation. FEL (Flash Exposure Lock) in conjunction with either partial or spot metering is recommended. 3 types are available for both sets respectively, according to the size of the CMOS sensor and viewfinder optics: for full frame 1Ds series*, 1D series and for 5D. *can also be attached to 35mm EOS-1 series and EOS-3 cameras.	

Focusing Screens Ee Series

	Ee-A: Precision Matte	Ee-D: Precision Matte with Grid Lines	Ee-S: Super-Precision Matte
Compatibility	EOS 5D		
Description	Replacement standard focus screen exclusively for the EOS 5D. Matte surface with nine AF points etched on screen. For general photography with all lenses.	Similar to standard Ee-A screen for EOS 5D, but with horizontal and vertical lines for precise subject placement or alignment. Overall matte surface gives viewing and focusing very similar to standard Ee-A screen. EOS 5D must be set to Custom Function 00-1 for accurate exposure metering.	An all-matte focus screen for the EOS 5D with finer microlens structure than the standard screens. Out-of-focus areas show more vividly than with Ee-A and Ee-D screens. It's ideally suited for use with f/2.8 and faster lenses, especially for manual focusing. EOS 5D must be set to Custom Function 00-2 for accurate exposure metering.

Power Supplies

To add more power, ergonomics and speed to your EOS SLR body, consider one of Canon’s professional quality power boosters and grips. Check out the chart below to find the best match for your EOS SLR.






Power Drive Booster / Battery Pack Chart

	 Power Drive Booster PB-E2	 Battery Pack BP-E1*	 Battery Pack BP-220*	 Battery Pack BP-50*
Weight (without batteries)	17.1 oz./484g	9.8 oz./280g	4.1 oz./115g	5.3 oz./150g
Compatibility	EOS-1v HS, 1v, 1N, 1, 3	EOS-1v HS, 1v, 1N, 1, 3	Rebel T2/Ti/K2	ELAN II/IIe
Functions	Shutter Release button, AE Lock button, FE Lock/Multi-spot Metering button, Main Dial, focusing point selector	—	Shutter Release button, on/off switch	Shutter Release button, on/off switch
Power Source	Ni-MH Battery Pack NP-E2 or Battery Magazine BM-E2 and 8 AA-size Alkaline, Lithium, Ni-MH or Ni-Cd batteries	2CR5 lithium battery (x1), AA-size (Alkaline, rechargeable Ni-Cd, Ni-MH) batteries (x4)	AA-size (Alkaline, Ni-MH) batteries (x4)	2CR5 lithium battery (x1), AA-size batteries (x4)

* Not compatible with AA-size lithium batteries.

Power Drive Booster PB-E2 Accessories

	 Battery Magazine BM-E2	 Ni-MH Pack NP-E2	 Ni-MH NC-E2
Weight	1.8 oz./50g (without batteries)	10.9 oz./320g	12.5 oz./354g
Description	Magazine holds eight AA-size alkaline, lithium, Ni-Cd or Ni-MH batteries. (Provided with the PB-E2)	Powerful rechargeable battery pack dedicated to the PB-E2. The rated voltage is 12V. It can be recharged over 500 times. When fully charged, it has enough power for 70 rolls of 36-exposure film at 68°F/20°C.	Charger dedicated to the NP-E3 Battery Pack and the NP-E2 Pack. Two packs can be attached at one time. The discharge feature (taking up to 8.5 hrs) cancels the pack's memory effect. It runs on 100-240V AC, ideal for international travel.

Grips

	 Grip GR100TP	 Grip GR-80TP
Weight	9.5 oz./271g	10.5 oz./300g
Compatibility	Rebel 2000	Rebel G, X, XS, XSN
Description	Incorporates a mini tripod, excellent for use with self-timer, low-angle or night photography. The tripod can easily be adjusted vertically and horizontally, and when folded up, it is integrated with the body. Combined use with the hand strap ensures a secure grip on the camera.	

Peripherals

Canon offers a comprehensive line of accessories for the photographer on the go. Canon’s camera cases are built specially to protect EOS models, and the bags can accommodate a number of different camera configurations. These are all built to the highest standards, and are the perfect complement to the EOS System.



Bag	 Digital Gadget Bag 100DG <small>Includes Custom Media Case 10DG</small>	 Digital Gadget Bag 200DG	 Professional Gadget Bag 1EG	 Deluxe Gadget Bag 10EG
Storage Capacity	  	 	 	 
Dimensions	Inside: 13" x 9.5" x 6.25" (W x H x D)	Inside: 10.5" x 7.5" x 7" (W x H x D)	Inside: 14.2" x 8.7" x 8.3" (W x H x D)	Inside: 10.5" x 8.0" x 7.5" (W x H x D)
Description	To hold cameras, lenses, accessories and a laptop computer. It features a durable, water-repellent nylon extender, pockets and padded dividers. Also Custom Media Case 10DG* to organize memory cards and CDs is included.	This bag has a roomy main compartment for camera body and extra lenses. Front and side pocket hold extra batteries, storage media and others. This functional bag is with non-slip shoulder strap and water-resistant nylon covering to keep your gear safe and sound.	Waterproof, urethane-coated material provides this bag with superlative weather protection and the weather flapped top cover. Fully padded pockets and zippered pouches provide storage spaces with fast access to equipment.	Made with rugged, waterproof material with all the features of the Professional Gadget Bag 1EG. Plus a built-in waist belt that tucks away behind the rear pouch.
Bag	 Gadget Bag 2400	 Deluxe Back Pack 200EG	 Custom Gadget Bag 100EG	 Zoom Pack 1000
Storage Capacity	 	 	 	 
Dimensions	Size: 9.5" x 7.0" x 6.0" (W x H x D)	Inside: 10" x 14.75" x 5" (W x H x D)	Inside: 9" x 7" x 5.5" (W x H x D)	Inside: 6.5" x 8.7" x 4.72" (W x H x D)
Description	A lightweight and versatile camera bag designed to hold your important gear. Durable water-repellant nylon sell and padded interior keep all equipment secure. Front and side pockets add storage space and easy access for smaller items.	Perfect for the active photographer. Constructed of rugged water-repellant nylon, well arranged dividers and multiple pockets and pouches mean there is plenty of room for just about anything.	The front zippered pouch features 3 accessory pockets. The rear flat-pouch is perfect for storing things such as plane tickets. There is also a zippered full-length mesh pouch inside the tip cover.	Specially designed to comfortably transport one camera with a standard zoom lens. It features waterproof material, a belt strap and front pouch for small items such as films, memory cards or accessories.
Case	 Semi-Hard Case EH18-L	 Semi-Hard Case EH17-L	 Semi-Hard Case EH14-L	 Semi-Hard Case EH15-L
Compatibility†	EOS Digital Rebel XTi, Digital Rebel XT	EOS 30D, 20D, EOS 20Da	EOS ELAN 7 series	EOS Rebel T2, Ti, K2
Tripod & Monopod	 Deluxe Tripod 200  	 Monopod 100	Canon Straps  Wide Neck Strap L3 Color: Black  Digital EOS Strap Color: Black	
Length	59.33" extended/21.67" folded	63.0" extended/20.5" folded		
Weight	2.65 lbs.	16 oz.		
Description	This lightweight tripod is designed for easy portability and maximum stability. It features a 3-way pan head for precise control. The 3-section tubular leg construction allows for exceptional stability. The tripod also features a built-in spirit level and a quick release shoe.	A lightweight, high-quality monopod featuring a deluxe 4-section compact tubular leg with quick-side-lever leg locks and rubber tipped foot for added stability. The Monopod 100 has a foam-covered handgrip, wrist strap and also a ball socket head.	Professional Neck Strap 1 Rugged, high quality neck strap designed for the most demanding photographers. Features durable non-slip backing, quick-release clips and anti-twist hardware to make carrying and shooting easy	

*Also available separately. † For compatibility with specific lenses see your Canon Authorized Dealer or visit www.canoneos.com.

The Perfect Complement to Your EOS System

With shared EOS technologies like Canon optics, Optical Image Stabilizer, DIGIC Image Processor, and a familiar user interface, it's easy to transition seamlessly between an EOS SLR and a PowerShot point and shoot. They're the perfect complement to each other.

PowerShot
DIGITAL CAMERA

PowerShot G9

Photographic Genius.

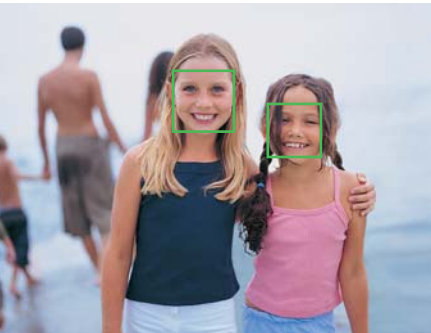
This sophisticated, luxuriously appointed successor to Canon's G Series takes image quality to new levels with 12.1-megapixel resolution. A RAW mode gives you unparalleled creative control, while the oversized, extra-durable, vibrant PureColor LCD II screen with wider viewing angle makes shooting a pure pleasure. The G9 is also compatible with the entire lineup of Canon Speedlites, giving you professional EOS power in a compact package.



RAW Capture
For the ultimate in convenience, the PowerShot G9 can capture RAW images. This feature is perfect in that it maintains a pristine RAW file for precise post-processing yet allows for easy sharing and quick printing without post-production from JPEG files. As for another advantage of shooting in RAW format, you can control noise that tends to occur when shooting high speed or long exposure (Noise Adaptation Control level between 0 and 10).

PureColor LCD II
The G9's 230,000 pixel 3.0-inch PureColor LCD II features improved contrast and color reproduction, which greatly increases the viewing angle for composing shots above or below the head. It's finished with multiple coatings to prevent smudging, scratches and reflection and even has a protective frame.

AF Frame Resize
Superior AF
The PowerShot G9 features Canon's newest evolution in focus: AF Frame size selection. Now you have a choice of either normal or small AF areas, which makes it easier to achieve sharp focus in very specific areas of the frame. Combined with Face Detection, 9-point AiAF or with the PowerShot's Flexizone AF, the choice of focus point size greatly enhances your options for any given situation.



Face Detection Technology
Canon's Face Detection AF/AE/FE analyzes the image, finds faces, tracks them and selects the appropriate focus for them. It controls exposure (and flash in FE mode) to ensure proper illumination of both the faces and the overall scene, eliminating the common problem of backlit or overexposed faces. There's even a Face Priority AF setting to ensure Face Detection gets priority.

Hot Shoe
Speedlite Compatibility
The PowerShot G9 has a built-in hot shoe that works seamlessly with Canon's Speedlite flashes and has access to all their features through the camera's LCD. The G9 can use FP flash, FE lock and FE composition and even manual flash metering (with Speedlite 580EX II attached), extending the G9's use as a powerful, creative photographic tool.

LENS Accessories
Wide & Tele Converter Lenses
The PowerShot G9 is compatible with Wide Converter WC-DC58B* for a wide focal length of 26mm (35mm Equivalent) and Tele Converter TC-DC58C* for a telephoto range of approximately 420mm (35mm equivalent).
*Conversion Lens Adapter LA-DC58H required.

All PowerShot digital cameras are compatible with SD memory cards.



PowerShot S5 IS

Amazing Zoom, Amazing Camera.

This camera has an 8.0-megapixel CCD, 12x optical zoom with Optical Image Stabilizer Technology and DIGIC III Image Processor that features advanced Face Detection AF/AE/FE and Red-eye Correction. It even has a built-in hot shoe adapter for external professional flashes such as Canon's Speedlites. This is appealing to photographers who own Canon Digital SLR cameras and wish to have smaller and convenient cameras that run on AA-size batteries.



PowerShot A650 IS

High Performance and Value.

Canon PowerShot A Series raises the bar again, pairing a sporty feel and easy operability with a formidable array of features and capabilities. 12.1-megapixel resolution, 6x optical zoom with Optical Image Stabilizer Technology and Face Detection Technology create impeccably detailed, beautifully clear images. And shooting is especially fun with the big, wide-view, vari-angle LCD screen plus optical viewfinder.

POWERSHOT TECHNOLOGY



FACE DETECTION AF/AE/FE

Cameras equipped with the DIGIC III Image Processor feature Face Detection AF/AE/FE. Face Detection tracks and finds faces automatically. When the shutter button is pressed halfway, it focuses and meters to provide proper illumination of both the faces and the overall scene, and to provide flash that is correctly adjusted for the location of the faces.



Without Face Detection

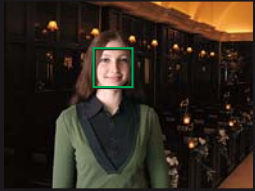
Face Detection AF finds faces, tracks them as you frame your shot, then delivers perfect focus. New models let you select, track and focus a single face within a group.

Face Detection AE makes all your group shots better by properly illuminating both the faces and the background areas.

Face Detection FE adjusts the flash exposure based on the location of the faces in the frame.



Without Face Detection



With Face Detection



With Face Selector AF

Face Selector AF* enables focusing on a specific face only. The selected face is double-framed and tracked when the face moves in the frame.

*on select models

All PowerShot digital cameras are compatible with SD memory cards.



©Bruce Dorn

PHOTO PRINTER TECHNOLOGY

Built upon a foundation of leading-edge technologies, the EOS System puts photographers in touch with their minds' eyes, enabling them to capture images of beauty and clarity that had once existed only in their imaginations. Canon's commitment to photographic excellence, however, does not end with image capture. Combining Canon's unparalleled expertise in photography, photocopying and printing technologies, Canon imagePROGRAF and PIXMA photo printers are redefining output quality, performance and convenience. They are the perfect complement to your EOS System with results that are nothing short of stunning!



imagePROGRAF iPF5100

PIXMA Pro9500

PIXMA Pro9000

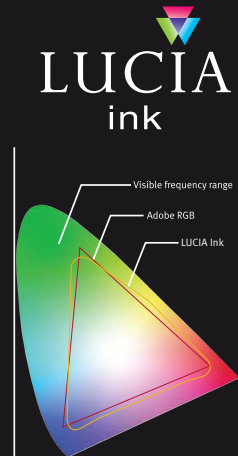


imagePROGRAF Printer Technology

Photographers seeking to produce their own gallery-grade inkjet prints have had limited choices until now. Understanding the demands of professional photographers—especially those who shoot with the EOS System—Canon has responded with the imagePROGRAF series Photo Printers. Both feature impressive new technologies that bring unprecedented quality and performance to large format photo printing. It's never been simpler or more cost-effective to produce gallery-grade prints at home or in the studio.

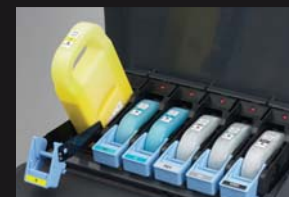
LUCIA 12-Color Pigment Ink Set

Canon's 12-color LUCIA ink set includes Red, Blue, Green, Photo Cyan, Photo Magenta, Gray, Photo Gray and Matte Black inks in addition to the traditional Cyan, Magenta, Yellow and Black inks. This



Canon LUCIA Ink set vs. Adobe RGB
Canon RC Photogloss L=50

enables the imagePROGRAF printers to reproduce a much wider range of colors with superior saturation and tonal gradation. Moreover, the two Gray inks ensure



black-and-white photo prints of exceptional tonal depth and detail with

substantially reduced metamerism. The LUCIA ink set for imagePROGRAF iPF6100 and iPF5100 feature the same wide color gamut of their predecessors, but with improved features. They offer improved scratch resistance and longevity thanks to an improved polymer coating that allows the ink to bond more efficiently and effectively to the paper. Reformulated Gray and Photo Gray inks combine with processing optimization to ensure better gradation, resulting in even less visible grain than their predecessors, and offer a higher overall print quality with dramatically reduced bronzing.



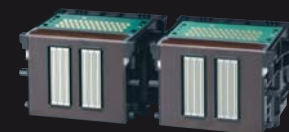
LUCIA 12-Color Pigment Ink Set

Automatic Color Stability Control System (iPF6100/iPF5100)

The iPF6100 and iPF5100 offer a sophisticated, automatic color stability control system for simple, predictable color. With a high-performance multi-sensor installed in the printer, calibration is done easily and quickly (under 10 minutes) with a simple setup from the printer's operation panel. When calibrated, photographers will find amazing consistency among all calibrated printers they might use. Canon's imagePROGRAF color calibration will ensure that the colors photographers saw when they shot, and on their calibrated computer screens will be preserved in print.

PhotoLithographic User-Replaceable Print Heads

Canon's FINE (Full-photolithography Inkjet Nozzle Engineering) print heads ensure accurate and



Multi-nozzle Dual Print Heads

head design uses two print heads—each with 15,360 nozzles—yielding over 30,000 nozzles, which release microscopic ink droplets quickly and precisely. This not only makes extremely high output resolution simple, but also ensures faster, more reliable printing. Photographers no longer need to compromise on print speed to attain high image quality because Canon's superior print head technologies deliver both. The large number of nozzles also substantially increases print head life, so the printer requires less frequent maintenance.

PHOTO PRINTERS

The print heads are user replaceable, can be replaced with minimal downtime and without service calls, saving time and money and increasing productivity.

16-Bit Printing Support

While conventional inkjet printers support 8 bits per-channel and require a conversion from 16 bits somewhere during the workflow, the imagePROGRAF



Printers provide advanced support for high-bit depth files. Software Plug-ins enable high-bit depth images to be printed directly from Digital Photo Professional 2.1. Also included is an export module for printing 16-bit files directly from Adobe® Photoshop®. These features provide the photographer with the first true wide-dynamic-range workflow option from capture to output. Images are reproduced with smoother tonal gradations for greater photorealism. Dynamic-range-related problems, such as posterization and banding, are significantly reduced.

Exclusive Canon L-COA Image Processor



High Performance
& Integration
Integrated System
& Engine Control

High Speed
Engine Control
High Accuracy & High Speed Control
of High Density Head

High Fine
Image Process
Integrated System
& Engine Control



Automated Black Ink Cartridge Switching

The ink set includes black and matte black cartridges to allow printing on photo paper and matte paper respectively without switching cartridges or wasting of ink every time. Other printers require the user to perform an inconvenient and wasteful manual operation to flush unused ink and switch cartridges. However, with the Canon imagePROGRAF Printers, both black ink cartridges are loaded and live at all times, so switching over is performed efficiently with a simple push of a button.

Unsurpassed Output Media Selection

The imagePROGRAF Printers support a wide range of paper and specialty output media, such as resin coated photo paper, canvas and fine art



Roll Paper

paper. 4-way media feeding, including a roll feed, enable the printers to handle media thicknesses from 0.08 to 0.8 millimeters*. Besides media available from other manufacturers, Canon offers

more than 35 different types of compatible paper, with additional paper and media types in the works. Moreover, the supplied Media Configuration Tool enables the user to update the driver, using a periodically published database, to accommodate new Canon media as they become available. *iPF6100 and iPF5100 handles: 0.08 to 1.5 millimeters

Automatic Head Clog Detection

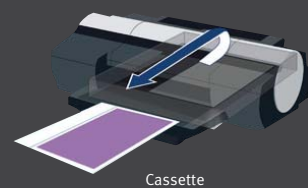
Canon's sophisticated nozzle clog detection system automatically senses non-firing nozzles and executes a print head cleaning cycle as required. Should a clogged nozzle fail to recover after cleaning, the system automatically compensates by substituting other function-ing nozzles. This minimizes print-head-related output failures, reduces paper waste and improves print head durability, saving photog-raphers both time and money.

Advanced Connectivity

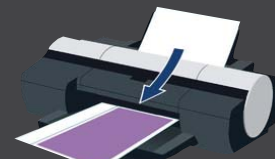
The imagePROGRAF Printers are equipped with USB 2.0 Hi-Speed and Ethernet interfaces. An IEEE 1394 Firewire interface is also an available option. The printers also feature excellent multi-platform support, enabling seamless integration with a wide variety of hardware and workflow configurations.



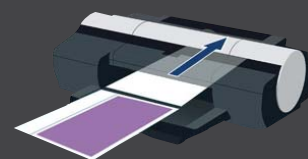
4-way Media Feed (iPF5100 only)



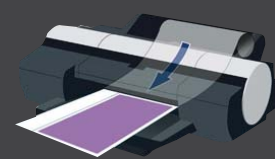
Cassette



Manual from the top



Manual from the front



Roll (optional)

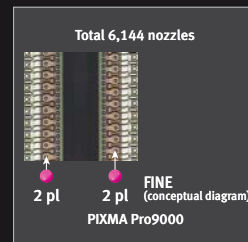


PIXMA Printer Technology

Canon's PIXMA photo printers bring life to images taken with EOS Digital SLRs. With the introduction of the PIXMA Pro9500 and Pro9000, Canon has entered the realm of fine art printing while remaining true to the Canon quality and speed photographers everywhere know and trust.

FINE Print Head Technology

Canon's high-precision FINE (Full-photolithography Inkjet Nozzle Engineering) print heads each have thousands of nozzles designed to release microscopic ink droplets as small as 2-picoliters in a single pass, resulting in fast, high-resolution printing. Capable of plotting thousands of ink droplets each second, the high-density nozzle pitch produces sharper detail and less grain. Canon's print heads are engineered using a photo-lithographic process that produces incredibly high-precision output and equally incredible prints.



10-Color Pigment Ink System

Featuring the same LUCIA pigment ink found in the imagePROGRAF printers, the PIXMA Pro9500's 10-color pigment ink set produces professional-quality, archival prints. The gray, black and matte black ink produce monochrome photographs of unrivaled quality on fine art and glossy paper. Gray ink reduces grain, banding and metamerism and virtually eliminates color shifts. Unlike black ink that increases contrast, matte black ink increases black density on fine art paper while maintaining detail in shadows. With 10 individual ink tanks, users can replace a single color, reducing waste and saving money. Since the Pro9500's ink is less sensitive to light and environmental factors, prints have incredibly smooth gradations and are archival.



Consistent Ink Ejection System

To enable smooth prints, all of the ink below the cartridge's heater is expelled by the generated bubble, eliminating the need to break the ink away. The ejection volume is therefore not affected by differences in ink temperature, so ink droplets of a prescribed volume are ejected consistently.

The ChromaLife100 System

The PIXMA Pro9000 is outfitted with a 8-color dye-based ink system. With the addition of red and green inks, red saturation is increased by approximately 60% and green saturation is increased by approximately 30%. The PIXMA Pro9000 uses ChromaLife100 ink for improved image longevity. Photos have a 100-year print life when kept in albums, and when these inks are combined with Canon's genuine photo media, prints will withstand 30-year light fastness and 10-year gas fastness. This advantage is achieved without compromising print quality or speed.



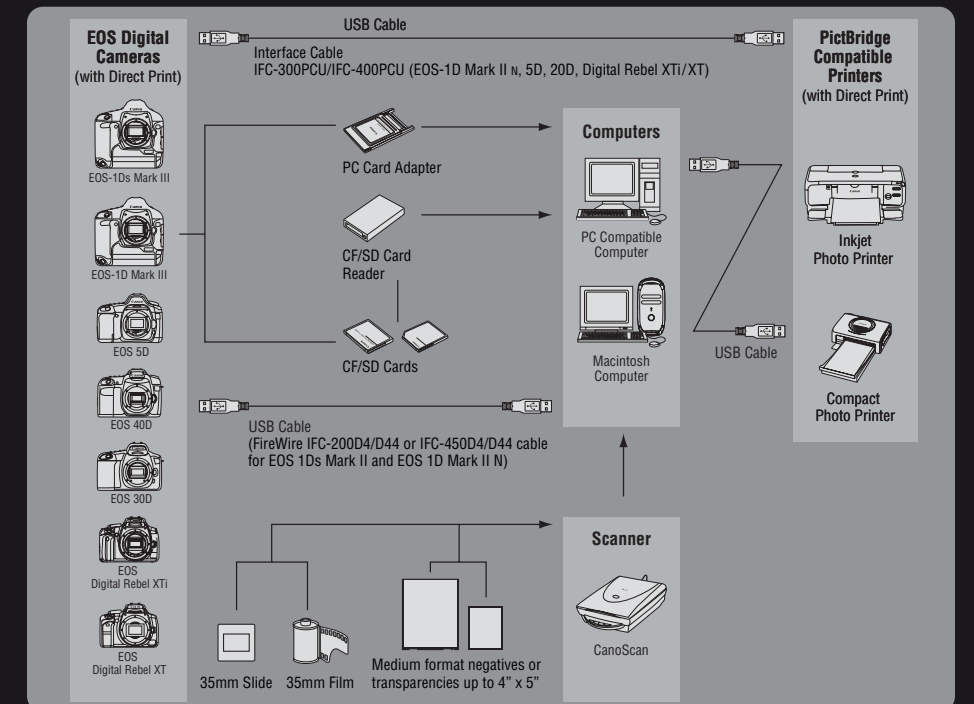
ChromaLife100 Ink System

Advanced Paper Handling

The PIXMA Pro9500/9000 features two paper paths: a standard top loader and a manual front loader for increased versatility and convenience. The front loader can accept thick, fine art media, creating a straight paper path that prevents the media from bending while printing.

Improved Camera to Printer Connectivity

When shooting with selected EOS digital SLRs and printing with the PIXMA Pro9500/9000, photographers can take advantage of improved advanced camera direct capabilities. Photographers can



use print effects to finely tune images and can arrange images in a variety of useful layouts—all on their cameras. Ultimately, this level of connectivity enables photographers to print directly from their cameras with the exact color tones and saturation they specify.

Easy-PhotoPrint Pro Software

Canon's Easy-PhotoPrint Pro (EPP Pro) software plug-in augments post-production software. EPP Pro has new layout options such as pattern prints, contact prints and prints with shooting information. It also allows for color adjustments, including ICC Profile, Linear Tone, Photo Color, monotone printing and grayscale printing, and with advanced color management, all settings can be saved.



Pattern Print

PictBridge

Shoot digital, print direct.



It's a fast and easy way to print pictures on the spot without a computer. Just connect any PictBridge-compatible printer to a digital camera and print.

- 1. Connect** – Connect your EOS digital camera directly to a PictBridge-compatible photo printer.
- 2. Select** – Choose the image, print size and style from the camera's LCD menu screen.
- 3. Print** – Press the print function from the menu and you'll have photo lab-quality prints in minutes.

Photo Printing Redefined

Canon photo printers deliver professional, lab-quality prints of images taken by EOS digital cameras with convenience and speed. Augmented by new ink sets and technology that improve the quality of color and black and white prints, Canon's new imagePROGRAF and PIXMA photo printers have redefined professional photo output.



NEW
imagePROGRAF
iPF6100

Featuring Improved LUCIA Ink Set for Long-Lasting Photos.

The iPF6100 features a 24-inch wide paper feed. A new, refined LUCIA pigment based inkset offers improved scratch resistance and longevity thanks to an improved polymer coating that allows the ink to bond more efficiently and effectively to the paper. The printer operation is easy to set up from the operation panel. FINE print head technology supports stable ink firing, printing speeds, accurate color adjustments and quality—beautiful and smooth color gradations.



NEW
imagePROGRAF
iPF5100

Superb Color Reproduction with Canon's LUCIA 12-Color Pigment Ink Set.

With Canon's imagePROGRAF iPF5100, no-compromise large-format, fine art printing has never been easier. Canon's exclusive LUCIA 12-color pigment ink set yields a tremendous range of colors and grays. For smooth, detailed color and black and white images, no matter the media. Canon's FINE photo-lithographic heads ensure accurate plotting of even the finest details thanks to over 30,000 nozzles. Matter Black ink and Black ink cartridges are both loaded in the printer at the same time, enabling automatic switching without wasting time or ink.



PIXMA Pro9500

LUCIA 10-Color Pigment Ink Set Creates Rich Color Photos.

For the highest quality color and black and white photographs, up to 13" x 19", one needs look no further than the PIXMA Pro9500. With the LUCIA 10-color pigment ink system, there's no other printer out there that can print both stunning color and smooth black and white photographs like the Pro9500. The inclusion of gray, matte and photo black pigment tanks, combined with 3 pl droplets ensure the smoothest gradations possible and the results are prints that will astound.



PIXMA Pro9000

Professional Quality Photos for Big Ideas.

Capable of quickly printing lab-quality prints up to 13" x 19", Canon's PIXMA Pro9000 raises the bar thanks to its combination of speed and versatility. Its FINE print head generates a maximum resolution of 4800 x 2400 dpi and ChromaLife100 dye-based inks create long lasting, beautiful photos. Canon's Easy-PhotoPrint Pro software, including plug-ins for Digital Photo Professional V2.1 and Adobe Photoshop CS/CS2/CS3, combined with a new printer driver for advanced color control, ensuring accurate prints from the start.



NEW

PIXMA MP970

The Ultimate Photo All-In-One.

Ready to print, copy and scan at the highest levels? You'll create 4" x 6" photos with spectacular 9600 x 2400 color dpi resolution (max.) in only about 35 seconds. The 7-color ink system produces photos that are richer and more life-like than ever before. Scans of photos, negatives and even thick notebooks will yield superb 4800 x 9600 color dpi results, and copies will be more faithful to your originals. Built-in Duplex Printing capability allows you to print on both sides of a sheet of paper easily. The Ethernet interface enables networking, and the large 3.5" TFT display lets you preview images in high resolution, then print directly from memory cards—without a computer.



PIXMA iP90v

Compact. Stylish. Exceptional Performance.

For the ultimate in portable printing, there's no substitute for the PIXMA iP90v. With its optional battery and wireless connectivity options, you'll get lab-quality results whether off site with clients or with family and friends at the park.

PRINTER & SCANNER COMPARISON CHART













Pro Series		
		
	PIXMA Pro9500 Photo Printer	PIXMA Pro9000 Photo Printer
Ink Type	LUCIA Ink	ChromaLife100
Number of Ink Tanks	10	8
Maximum DPI	4800x2400	4800x2400
Print Head	7,680 Nozzles	6,144 Nozzles
Print Speed* (Approx.)	4x6 Borderless in 75 sec.*	4x6 Borderless in 30 sec.*
LCD/TFT	—	—
Borderless Print Sizes		
13" x 19"	•	•
8.5" x 11"	•	•
8"x10"	•	•
5" x 7"	•	•
4" x 6"	•	•
Credit Card Size	—	—
Photo Stickers	•	•
16 Mini-Labels	—	—
System Compatibility		
Duplex Printing	—	—
Dual Paper Path	•	•
PictBridge	•	•
Exif Print	•	•
Easy-PhotoPrint/ Easy-PhotoPrint EX	• / —	• / —
Easy-PhotoPrint Pro	•	•
ThinkTank System	•	•
FINE Technology	•	•
USB 2.0 Hi-Speed**	•	•
Memory Card Slots***	—	—
Bluetooth/ IrDA††	— / —	— / —




Photo All-In-One					
					
	PIXMA MP970 Photo All-In-One	PIXMA MP610 Photo All-In-One	PIXMA MP520 Photo All-In-One	PIXMA MP470 Photo All-In-One	PIXMA MP210 Photo All-In-One
Ink Type	ChromaLife100	ChromaLife100	ChromaLife100	ChromaLife100	ChromaLife100
Number of Ink Tanks	7	5	4	2	2
Maximum DPI	9600x2400	9600x2400	4800x1200	4800x1200	4800x1200
Print Head	3,584 Nozzles	4,608 nozzles	1,600 Nozzles	1,472 Nozzles	1,472 Nozzles
Print Speed* (Approx.)	4x6 Borderless in 35 sec.*	4x6 Borderless in 21 sec.*	4x6 Borderless in 46 sec.*	4x6 Borderless in 46 sec.*	4x6 Borderless in 46 sec.*
LCD/TFT	— / •	— / •	— / •	• / —	— / —
Borderless Print Sizes					
13" x 19"	—	—	—	—	—
8.5" x 11"	•	•	•	•	•
8" x 10"	•	•	•	•	•
5" x 7"	•	•	•	•	•
4" x 6"	•	•	•	•	•
Credit Card Size	•	•	•	•	•
Photo Stickers	•	•	•	•	•
System Compatibility					
Built-In Networking	•	—	—	—	—
Duplex Printing	•	•	—	—	—
Dual Paper Tray	•	•	•	—	—
PictBridge	•	•	•	•	•
Exif Print	•	•	•	•	•
Easy-PhotoPrint/ Easy-PhotoPrint EX	— / •	— / •	— / •	— / •	— / •
ThinkTank System	•	•	•	—	—
FINE Technology	•	•	•	•	•
USB 2.0 Hi-Speed	•	•	•	•	•
Memory Card Slots***	•	•	•	•	—
Bluetooth/ IrDA††	• / •	• / •	• / —	• / —	—
Fax Capable	—	—	—	—	—
Copy/Scan Capabilities					
Scanning Resolution	4800x9600 48-bit internal	4800x9600 48-bit internal	2400x4800 48-bit internal	2400x4800 48-bit internal	600x1200 48-bit internal
Copy Speed	30 cpm blk 22 cpm color*	31 cpm blk 24 cpm color	30 cpm blk 20 cpm color	22 cpm blk 17 cpm color*	22 cpm blk 17 cpm color*
Film Copy	•	—	—	—	—
Automatic Exposure	•	•	•	•	—
Fit to Page	•	•	•	•	•
Image Repeat	•	•	•	•	—
2 on 1 Image Combination	•	•	•	—	—
Auto Magnification	•	•	•	•	—
Fading Correction	•	•	•	—	—
Dual Color Gamut Processing Technology	•	•	•	•	•

Photo Printers		
		
	PIXMA iP90v Photo Printer	PIXMA iP3500 Photo Printer
Ink Type	ChromaLife100	ChromaLife100
Number of Ink Tanks	2	4
Maximum DPI	4800x1200	4800x1200
Print Head	1,088 Nozzles	1,600 Nozzles
Print Speed* (Approx.)	4x6 Borderless in 81 sec.*	4x6 Borderless in 47 sec.*
LCD/TFT	— / —	— / —
Borderless Print Sizes		
13" x 19"	—	—
8.5" x 11"	•	•
8" x 10"	•	•
5" x 7"	•	•
4" x 6"	•	•
Credit Card Size	•	•
Photo Stickers	•	•
16 Mini-Labels	—	—
System Compatibility		
Duplex Printing	—	—
Dual Paper Tray	—	•
PictBridge	•	•
Exif Print	•	•
Easy-PhotoPrint/ Easy-PhotoPrint EX	• / —	— / •
Easy-PhotoPrint Pro	—	—
ThinkTank System	—	•
FINE Technology	•	•
USB 2.0 Hi-Speed**	—	•
Memory Card Slots***	—	—
Bluetooth/ IrDA††	• / •	—

Compact Photo Printers			
			
	SELPHY ES1 Compact Photo Printer	PIXMA mini320 Compact Photo Printer	SELPHY CP740 Compact Photo Printer
Ink Type	Dye-Sub	ChromaLife100	Dye-Sub
Number of Ink Tanks	1	1	1
Maximum DPI	300x600	9600x2400	300x300
Print Head	—	1,536 Nozzles	—
Print Speed* (Approx.)	4x6 Borderless in 69 sec.*	4x6 Borderless in 40 sec.*	4x6 Borderless in 58 sec.*
LCD/TFT	• / —	— / •	• / —
Borderless Print Sizes			
13" x 19"	—	—	—
8.5" x 11"	—	—	—
8" x 10"	—	—	—
5" x 7"	—	•	—
4" x 6"	•	•	•
Credit Card Size	•	•	•
Photo Stickers	•	•	•
16 Mini-Labels	—	•	—
System Compatibility			
Duplex Printing	—	—	—
Dual Paper Tray	—	—	—
PictBridge	•	•	•
Exif Print	•	•	•
Easy-PhotoPrint/ Easy-PhotoPrint EX	• / —	— / •	— / •
Easy-Photo Print Pro	—	—	—
ThinkTank System	—	—	—
FINE Technology	—	•	—
USB 2.0 Hi-Speed**	—	•	—
Memory Card Slots***	•	•	•
Bluetooth/ IrDA††	• / •	• / •	• / —

Office All-In-One			
			
	PIXMA MP830 Office All-In-One	PIXMA MX700 Office All-In-One (Available in October)	PIXMA MX310 Office All-In-One (Available in October)
Ink Type	ChromaLife100	ChromaLife100	ChromaLife100
Number of Ink Tanks	5	4	2
Maximum DPI	9600x2400	4800x1200	4800x1200
Print Head	3,584 Nozzles	1,600 Nozzles	1,472 Nozzles
Print Speed* (Approx.)	4x6 Borderless in 36 sec.*	4x6 Borderless in 46 sec.*	4x6 Borderless in 46 sec.*
LCD/TFT	• / —	• / —	— / —
Borderless Print Sizes			
13" x 19"	—	—	—
8.5" x 11"	•	•	•
8" x 10"	•	•	•
5" x 7"	•	•	•
4" x 6"	•	•	•
Credit Card Size	•	•	•
Photo Stickers	•	•	•
System Compatibility			
Built-In Networking	—	•	—
Duplex Printing	•	—	—
Dual Paper Tray	•	•	—
PictBridge	•	•	•
Exif Print	•	•	•
Easy-Photo Print/ Easy-Photo Print EX	• / —	— / •	— / •
ThinkTank System	•	•	—
FINE Technology	•	•	•
USB 2.0 Hi-Speed**	•	•	•
Memory Card Slots***	•	•	—
Bluetooth†/ IrDA††	— / —	— / —	— / —
Fax Capable	•	•	•
Copy/Scan Capabilities			
Scanning Resolution	2400x4800 48-bit internal	2400x4800 48-bit internal	1200x2400 48-bit internal
Copy Speed	29 cpm blk 24 cpm color*	30 cpm blk 20 cpm color*	22 cpm blk 17 cpm color*
2-sided ADF Copy/Scan	•	—	—
Automatic Exposure	—	•	•
Fit to Page	•	•	•
Frame Erase Copy	•	•	•
Image Repeat	•	•	•
2 on 1 Image Combination	•	•	•
Auto Magnification	—	•	—
Fading Correction	—	•	—
Dual Color Gamut Processing Technology	•	•	•

Color Image Scanners		
		
	CanoScan 8800F Color Image Scanner	CanoScan 4400F Color Image Scanner
Copy/Scan Capabilities		
Special Features	White LED eliminates warm-up time	Built-in adapter for scanning film up to medium format
Resolution	Up to 4800x9600 dpi 48-bit in/out	Up to 4800x9600 dpi 48-bit in/out
Batch Scans	Up to 12 35mm negs, 4 35mm slides, 120 roll	Up to 4 35mm mounted slides
Retouching Technology	FARE Level 3	—
USB 2.0 Hi-Speed	•	•
Firewire (Mac only)	—	—

			
	CanoScan LiDE 600F Color Image Scanner	CanoScan LiDE 90 Color Image Scanner	CanoScan LiDE 25 Color Image Scanner
Copy/Scan Capabilities			
Special Features	Three-way design for upright and horizontal scanning	4 easy buttons to scan, copy, create PDF or email	One Cable for USB and Power
Resolution	Up to 4800x9600 dpi 48-bit in/out	Up to 2400x4800 dpi 48-bit in/out	Up to 1200x2400 dpi 48-bit in, 24-bit out
Batch Scans	Up to 6 frames of 35mm film (neg./pos.)	—	—
Retouching Technology	FARE Level 3	QARE Level 3	—
USB 2.0 Hi-Speed	•	•	—
Firewire (Mac only)	—	—	—

* Print speed measured as soon as first page begins to feed into printer. Copy speed is measured after the first page is ejected. Output speed will vary depending upon a number of factors. For additional information, see www.usa.canon.com/printspeed

** USB 2.0 Hi-Speed requires Windows XP, 2000, Vista or Mac OS X operating systems. For Windows 98, Me and Mac OS X v.10.2 or higher operating systems, the printer will operate at USB 1.1 specifications.

*** Compatible memory cards include SD Memory Card™, SDHC™, miniSD™, microSD™ (except ES1), MultiMediaCard®, CompactFlash®, Microdrive®, xD-Picture Card™, Memory Stick® and Memory Stick PRO™, Duo™, PRO Duo™, and miniSDHC™ (ES1 and CP740 only). In addition, CP740 is compatible with Memory Stick Micro™, MMC Micro™, MMCmobile™, MMCplus™, and MicroSDHC™. Some cards may require an additional adapter that must be purchased separately.

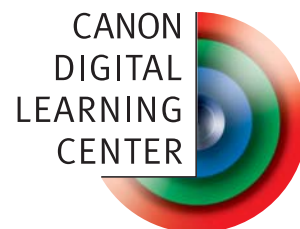
† Bluetooth v1.1 with optional Canon Bluetooth Adapter BU-10 (PIXMA iP90v only) and Bluetooth v1.2 with optional Canon Bluetooth Adapter BU-20. Bluetooth operation depends on the devices and software version used. Operating distance is approximately 10 meters but may vary due to obstacles, radio signals, locations where radio interference occurs, magnetic fields from microwave ovens, device sensitivity and/or antenna performance.

†† JPEG files 3MB or smaller only. Requires mobile phone with IrDA port and support for IrMC version 1.1 protocol, with phone positioned no more than 7.9 inches from printer.

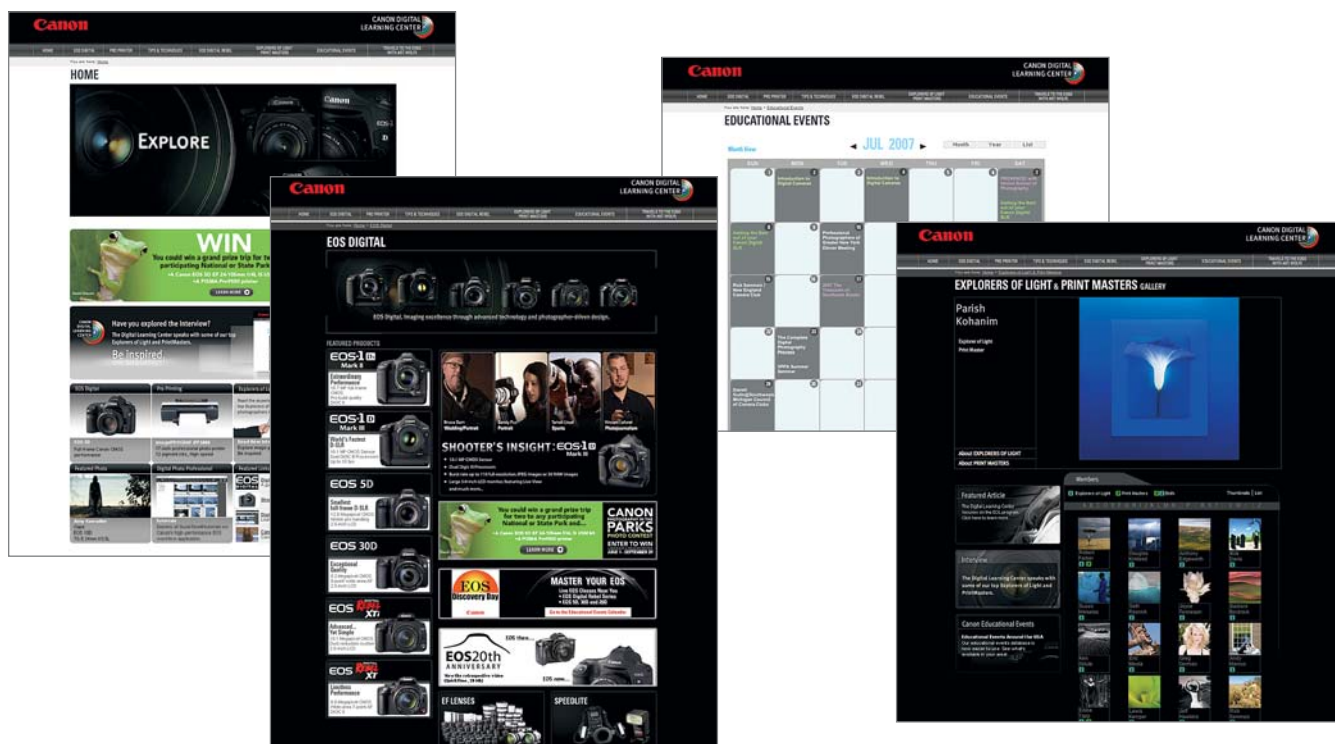


Expand Your Knowledge.

For in-depth information and examples of the best of Canon EOS Digital photography, there's nothing like the Canon Digital Learning Center. Found at www.usa.canon.com/dlc, the Digital Learning Center is full of educational material presented from a photographer's perspective. Browse learning modules on select EOS Digital SLR cameras and professional printing, visit the Tips & Techniques area to learn about digital workflow with Canon Digital Photo Professional software and make the most out of your digital photography. Visit the Explorers of Light & PrintMasters Gallery where noted professionals teach and inspire us with stunning photography created with Canon products. Whether a novice or veteran EOS user looking for tips on how to get the most out of your equipment, you'll find what you're looking for right here.



www.usa.canon.com/dlc



Canon Explorers of Light & PrintMasters

Formed by Canon in the mid-1990's as a broad ranging initiative for photographic education and inspiration, Canon's Explorers of Light group is comprised of 85 of the most influential photographers in the world, each a master of their own creative specialty. Explorers of Light use Canon EOS photographic equipment to capture images from disciplines as varied as photojournalism, aviation, fashion, sports, wedding, nature, advertising, portraiture, food and travel photography. In 2006, Canon called together the PrintMasters: artists representing the highest levels of photographic achievement. Canon PrintMasters push the boundaries of fine print making in each of their respective disciplines. Canon PrintMasters use EOS photographic



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equipment and Canon PIXMA Pro and/or imagePROGRAF professional printers, inspiring and educating with their unique blends of photographic vision, digital imaging experience, and pronounced command of the fine photographic print. Explorers of Light and PrintMasters share their photographic and technical expertise with eager audiences of photo professionals, hobbyists and enthusiasts in a variety of personal appearances, seminars and gallery showings throughout the United States. The images used throughout this brochure are from Canon's Explorers of Light and PrintMaster photo galleries. To learn more and see more images, visit the Canon Digital Learning Center.

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